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THE NEW YORK STATE SYLLABUS FOR RUSSIAN IN SECONDARY SCHOOLS FOLLOWS THE SAME FORMAT AS THOSE FOR FRENCH, GERMAN, AND SPANISH, AND FOR COMPLETE TEXT, INCLUDING GENERAL SECTIONS ON TEACHING LANGUAGES, THE READER MUST REFER TO ONE OF THOSE THREE BOOKS. THIS GUIDE DELINEATES THE AIMS, TECHNIQUES, CONTENT, AND SCOPE OF RUSSIAN INSTRUCTION FOR A 6-YEAR AND A 4-YEAR PROGRAM. AUDIOLINGUAL METHODS ARE STRESSED, SPECIFIC TECHNIQUES ARE SUGGESTED FOR TEACHING LISTENING, SPEAKING, READING, AND WRITING SKILLS, AND CHECKLISTS OF MINIMAL VOCABULARY ITEMS AND GRAMMATICAL STRUCTURES ARE GIVEN FOR EACH LEVEL. SUCH CULTURAL SUBJECTS AS RUSSIAN HISTORY, CURRENT EDUCATION, SOCIAL CONDITIONS, LITERATURE, ART, AND MUSIC ARE SUMMARIZED. A MODEL LESSON, SAMPLE PATTERN DRILLS, AND GUIDES TO TESTING THE FOUR BASIC SKILLS ARE PRESENTED. INCLUDED, TOO, ARE A BIBLIOGRAPHY OF AMERICAN, BRITISH, AND RUSSIAN PUBLICATIONS ON ASPECTS OF RUSSIAN LANGUAGE, LITERATURE, AND CULTURE, AND A DIRECTORY OF SOURCES FOR RUSSIAN BOOKS, PERIODICAL SUBSCRIPTIONS, AND SUPPLEMENTARY MATERIALS. (GJ)

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RUSSIAN

FOR SECONDARY SCHOOLS

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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BUREAU OF SECONDARY CURRICULUM DEVELOPMENT • ALBANY, NEW YORK, 1965

RUSSIAN
FOR
SECONDARY SCHOOLS

The University of the State of New York
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FOREWORD

In recent years an increasing number of secondary schools have offered Russian as an elective. Locally developed courses of study have been prepared and submitted to the Department for approval. The rate of growth of such local courses and the demand for guidance in setting up appropriate sequences resulted in the initiation of a Russian project.

Preliminary sections of this syllabus were duplicated and sent to schools having approved Russian courses. These materials in revised form have been incorporated in this first complete edition. Since this syllabus represents a first attempt in defining a sequence in Russian it is subject to revision and refinement on the basis of experience of teachers in the classroom.

Russian for Secondary Schools follows the same format as the syllabuses in French, German, and Spanish. The complete text is not included in this publication; hence it is necessary for the reader to refer to one of the other syllabuses for the sections which apply generally to the teaching of all the modern languages. References to omitted sections may be found in the table of contents and at appropriate points in the text.

The Russian version was written by Thomas Bushallow, teacher at Shaker High School, Newtonville, in collaboration with Professor John Iwanik, Union College.

On the advisory committee, which helped plan the course and reviewed the manuscript at various stages, were John G. Bolos, Manhasset Junior-Senior High School; Professor Laimingas Klausutis, Syracuse University; Teresa Margolin, Valley Stream South High School; Professor Edgar Mayer, State University of New York at Buffalo; Ester Ostroff, Seward Park High School, New York City; and Valija Priedite, Syracuse Technical High School.

Ludmilla B. Pobedinsky, North Syracuse Central Schools, also gave suggestions for revision of the final manuscript. Olga S. Federoff and Robert Stacy, both of Syracuse University, contributed to the final revision of the section on culture.

The project was under the direction of Paul M. Glaude, Chief, Bureau of Foreign Languages Education.

For this Bureau, the development of the Syllabus was under the general direction of Richard G. Decker, associate in secondary curriculum.

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TEACHING THE FOUR SKILLS

Developing Aural Comprehension

Purposeful Listening. Before pupils can comprehend the spoken word, they must learn to listen carefully and purposefully. Secondary school pupils acquire most of their learnings in other curriculum areas either through the printed word or through listening to their native tongue. Comprehension of content in listening to English is acquired without regard to individual sounds or sound sequences, because vocabulary and phraseology are already highly developed. Therefore, the ear has become correspondingly sluggish; the eye has become highly skilled. Pupils' sense of hearing must now be reactivated through purposeful listening.

Developing an Understanding of the Spoken Word. Understanding the spoken word is a complex process involving the mastery of:

1. Discerning sounds, patterns, and melodies which characterize the language
2. Associating sound with meaning
3. Inferring the meaning of words from the context in which they occur

Activities to Promote Purposeful Listening. The teacher should provide abundant opportunity for systematic, intensive practice so that habits of accurate, discriminating listening will be established. Listening experiences which require concentration on sounds and sound sequences should be provided from the beginning of the course.

Among the first listening experiences pupils might have are those which require action responses. A simple device which will demonstrate to beginning pupils that they must listen attentively is the following:

Pupils stand in rows beside their desks or arrange themselves in teams along either side of the classroom. They then make non-verbal responses to rapid fire commands, such as **Положите руку на голову! Положите руку на плечо! Поверните голову направо! Поверните голову налево! Посмотрите вверх! Посмотрите вниз! Покажите ухо! Покажите глаз! Откройте окно! Закройте дверь! Садитесь! Встаньте!**

Pupils who do not respond to the desired action are "out." Even greater alertness is demanded if pupils are instructed not to follow the command unless it is preceded by the words, **Павлик говорит.** More able pupils may be selected in turn to issue the commands. In this game, failure to listen attentively and to associate sound with meaning is instantly detected.

Listening is further developed by the use of the foreign language in class for daily routine and directions. If the teacher, from the outset, conducts the class in the foreign language, beginning pupils will soon absorb a considerable number of expressions used in classroom routines as well as in the amenities, involving expressions of greetings, health, weather, and relationships of people and things.

Pupil Progress. As pupils progress, their training in aural comprehension throughout both sequences will be proportionate to the opportunities afforded for practicing this skill. They must listen not only to comprehend, but to reproduce the sounds, sound sequences, and intonation of the teacher or taped material. Practice in listening for understanding alone or for understanding and reproduction might be given through:

1. Anecdotes, poems, prose passages, selections from reading material, conversation, or songs rendered in person or on tape or discs by the teacher or by a native informant.
2. Films, radio programs, or taped correspondence.

Additional suggestions will be found in the section devoted to speaking, under the heading "Aural Materials." The two skills, understanding and speaking, may be considered interdependent; they are trained and developed concurrently.

Taped Correspondence. Taped correspondence with foreign individuals or schools might provide part of the program. In return for English language recordings made by American pupils, the school may receive foreign language tapes made by pupils of the same language level. Attempt should be made to get a wide variety of tapes. In providing foreign schools with examples of aspects of American culture, attention should be given to school and family living. Such topics as student council meetings, conversations between students, and conversation around the dinner table might be written as scripts and carefully recorded for the foreign school or individual. Suggestions might be given foreign schools or individuals for the recording of similar material in the foreign land for understanding by American students.

Testing Aural Comprehension. Suggestions for testing aural comprehension are given in the chapters entitled "Evaluation" and "Audio-Lingual Experiences."

SPEAKING

Introduction

The Speaking Objective. The new emphasis placed on the communication skills of understanding and speaking requires change in materials, methods, and evaluation. Learning can no longer zigzag between the foreign language and the native language. It must follow a direct line between object, action, idea, and the foreign language.

The degree to which the sound and structure patterns become automatic in speaking determines the growth in language skill.

This means that the pupil must be trained not only to understand normal speech in the foreign language within his maturity and experience levels, but to reproduce habitually the sounds and structures within those levels. He must be so steeped in the language patterns required for mastery in speaking on his level of learning that he can produce them at will, correctly, and effectively.

In order to attain this goal, pupils must hear, imitate, and manipulate a great variety of speech patterns. Every step, therefore, must be guided. The structures and vocabulary chosen must be of high frequency in the spoken language; the associations between the expressions in the foreign language and their meanings must be clear; opportunity must be provided for abundant practice; the practice must be carefully designed to provide for manipulation of the structures through drills such as question-answer responses, directed dialogue, and pattern drills; the patterns selected for mastery must be overlearned in order for responses to be automatic.

Functional Situations. In the initial stages, teachers may capitalize on the activities of the classroom to provide functional situations which enable pupils to make direct association between actions and the foreign language expression. **Я открываю дверь,** accompanied by the act of opening the door, needs no English interpretation. By repeating the sound and structure pattern, **Я открываю дверь,** until he controls it, the pupil can associate the learned pattern with a continually increasing number of situations, such as **Я открываю ящик, Я открываю портфель, Я открываю шкаф, Я открываю учебник.** As the pupil's maturity and experience expand, the learned speech patterns will permit him to go more and more automatically and directly from act, image, or idea to oral expression.

Importance of Situational Context. It is important that the teacher choose carefully not only the speech patterns but the situation sequences in which they are to be presented. He must recognize and work progressively within the pupil's maturity and experience levels, forcing the pupil to adapt, develop, and extend the foreign language that he knows in order to prepare for situations that he must meet. In the first place, the need to face a situation increases the desire and the ability to respond to it. The ability to respond to the situation increases the interest and pleasure in it. This is important since experience indicates that interest and pleasure are essential to effective learning. In the second place, presentation in a situational context is important because words have meaning only as they are associated with living experience, vicarious or actual.

Criteria for Selection of Audio-Lingual Material

The choice of the situation sequence to be presented, developed, and practiced is based, therefore, on a number of questions to be considered:

Will it fit a specific stage of foreign language study?

Will it fit a specific age and experience level?

Has it practical, personal usefulness, both as to the information and the speech patterns developed?

Does it lend itself to dialogue form?

Has it linguistic and other cultural worth?

Does it awaken an interest in the country and its people?

Is it interesting and enjoyable?

Does it lend itself to the use of supplementary audio-visual aids?

Types of Audio-Lingual Material. There are four main areas from which the audio-lingual material may be taken:

1. Social Amenities: greetings; introductions; inquiries regarding health and members of family; appointments; requests for information; expressions of regret, sympathy, and appreciation

2. Classroom Procedures: daily routine, class directions, dates, time of day, classroom duties, school subjects, class schedule, assignments, location of classroom objects, use of school materials

3. Area Information: the tangible reality of contemporary life; family; daily routine; at home, at meals; at the doctor's, dentist's, dressmaker's, tailor's, hairdresser's; shopping in local stores; at the department store, the restaurant, the hotel, the post office; at the travel agency; at the airport; at the bus, garage, or railway station; at the bank; at the cinema, theater, sports arena, museum; at a party or a dance.

4. Civilization: social, political, religious institutions; education, arts, national and regional characteristics; industry, trades, professions; natural resources, agriculture; geography and geographical features

Textbooks, particularly those of grades 7, 8, 9, and 10, should be chosen with this type of material in mind.

Centers of Interest. It is suggested that audio-lingual experiences be built upon centers of interest chosen from areas such as those enumerated above. A unit may be built around a center of interest on one level of learning, or on a center of interest which permits development throughout the various levels. For example, **Мой дом** might be a center of interest in grades 7 or 9 alone, or it might be the center of interest on which a unit is developed on higher and higher language levels throughout the sequences. **Мой приятель в школе,** at grades 7 or 9, might develop to **Молодая девушка (молодой человек), с которой (которым я познакомился)** in grades 10 or 11. In grade 9 or 10, one might go to the moving picture theater to see a film; in grade 11 one would go to the theater to see a play. The situation is adjusted to meet the interests and needs of each level. The speech patterns are adapted, developed, and extended to match the maturity of the student.

Suggestions for the development of topics audio-lingually through centers of interest and special subjects are found in the chapter entitled "Audio-lingual Experiences."

Aural Materials. Audio materials made by native speakers such as conversations, readings of prose, poetry, and plays, preferably correlated with textbook and reading materials, should be made available in every foreign language department. Songs and musical selections should be included. Maximum use should be made of these materials in encouraging speaking, oral reading, dramatization, and singing.

Audiovisual Materials. Both teaching and learning will be facilitated and enriched by the direct association of the foreign language with visual material, such as desk outline maps, wall maps, posters, travel folders, pictures, stamps, coins, slides, filmstrips, films, magazines, newspapers, miniature houses with furnishings, costume dolls, costumes, or articles of clothing distinctive to the foreign people.

TEACHING THE SPEAKING SKILL

The audio-lingual learning process has three distinct phases: (1) listening, (2) model-imitation, and (3) reinforcement. Each pattern the pupils learn must be heard, imitated, and reinforced in varied drills for manipulation.

1. Listening. A pupil must first listen purposefully, with the object of understanding what is being said. Before he can repeat the pattern intelligently, he should comprehend its meaning. Upon hearing the utterance, therefore, he should associate it with an action, an object, or an idea. Gestures, pantomime, actions, chalk drawings, and other suitable visual materials aid comprehension.

In the early stages, most speech patterns lend themselves to illustrations of this kind. As pupils progress and gain control over a number of patterns, paraphrasing and definition may be added to the devices enumerated above. Where necessary, the English meaning may be given first upon presenting new content.

The length of time devoted to listening to each utterance before repeating it will naturally diminish as pupils become familiar with the sound sequences of the language and gain understanding and control of a number of speech patterns.

2. Model-imitation. The basis of learning for audio-lingual competency is "listen-repeat." Pupils, therefore, imitate and repeat the authentic speech patterns modeled by the teacher or tape.

The imitation takes place first chorally and then individually. Choral repetition in the initial stages may be given variety by reducing the size of the group from the entire class to half the class and then to a single row. Individual repetition may follow. After several single repetitions, a double repetition may be elicited. The double repetition forces the student to remember the entire utterance for a few moments, increasing the effectiveness of the practice for memorization.

The beginning utterances spoken by pupils might be a natural extension of listening and doing to doing and saying.

The repetition of speech patterns in imitation of the teacher's or tape's model continues throughout the course. The amount of repetition is progressively reduced as the course advances. In the prereading period, this imitation will involve a learning and overlearning of the textbook material to be eventually presented for reading. As pupils progress, the forms most essential for audio-lingual competency will be repeated most often. The number of repetitions will decrease as pupils mature, obtain control of basic speech patterns, and are assisted by the multiple sense appeal which is extended as they progress to reading and writing.

3. Reinforcement. Throughout the learning period, the immediate and specific audio-lingual goal is accuracy, fluency, and variety of speech patterns. In order to attain this goal and assure progressively mature and systematic practice in hearing and saying the most essential structure patterns and vocabulary items introduced at each level, the student overlearns, to the point of automatic control, the content learned through listening and imitating. Varied and continued practice is needed for this overlearning. Only in this way will the foreign language become a controlled, manageable communication tool.

The oral drills suggested below provide for varied practice of the material heard and imitated. Their objectives are identical: accurate, rapid, automatic response. The practice must be rapid so as to force immediate recognition and response. There must be no time for translation.

At each succeeding level of study, there will be an increase in the length and complexity of both question and response. There should also be a frequent recurrence of review items. At all times the speed and volume should approximate those of the average native speaker.

In the examples below, expressions included in parentheses indicate possible expansions.

1. Question-Answer Practice

   a. Teacher asks question; pupil answers.

      Teacher: **Женя, какая сегодня погода?**
      Женя: Сегодня хорошая погода (сегодня плохая погода).

   b. Teacher requests question; pupil asks question; teacher answers.

      Teacher: **Спросите меня, когда отходит поезд в Ленинград?**
      Pupil: **Когда отходит поезд в Ленинград?**

c. Pupil asks question; another pupil answers.

d. Teacher or pupil asks a question; the class answers. (It is necessary to be certain of correct responses in unison, if the class is to answer.)

Teacher: Миши нет в школе?
Class: Миши нет в школе.

2. Directed Dialogue (Restatement Relay)

This type of drill forces the student to manipulate the structure.

a. Teacher: Женя, скажите мне, что вчера вы видели русский фильм.
Pupil: Вчера я видела русский фильм.

b. Teacher: Пригласите Степана на футбольный матч.
Pupil: Степан, ты хочешь идти на футбольный матч?

3. Chain

This type of drill forces a very rapid shift from the answer to the question form as each student answers a question and then either repeats the same question or frames a new one to be answered by the next pupil.

Женя: Я встаю в семь часов. Петя, в котором часу ты встаешь?
Петя: Я встаю в шесть часов. Гриша, в котором часу ты встаешь?
Гриша: Я встаю в восемь часов.

4. Completion

This drill uses a nonverbal clue to elicit an oral response:

Teacher: Я стою около стола.
Teacher: Я стою ....

The teacher points to various objects. Pupils respond with appropriate phrases: около стула, около парти, около доски.

Additional drills for the teaching and reinforcement of vocabulary and structure are given in the chapter entitled "Patterns for Drill."

Suggested Approaches. Among the ways to approach the development of the speaking skill, four will be suggested here. The use of all four approaches and of combinations of any of these approaches is recommended. The choice of approaches will depend on the needs, interests, and preferences of teachers and pupils, and on the manner in which the approaches implement the courses of study in individual schools.

Experience has shown that in the early years approach 2 has yielded good results and has provided satisfying experiences for pupils. Approach 1 is utilized either independently, or in conjunction with other approaches, especially with approach 2. Approach 3 may be necessary as pupils advance and structures become complex. Approach 4 is utilized after pupils read material that is not audio-lingually presented in other approaches.

Teachers should feel free to develop approaches to suit their individual needs and preferences.

Approach 1

Mastery of vocabulary and speech patterns may be built up in short conversational sequences. One structural point and a selection of vocabulary items should be the basis of the sequence. In the following illustration, the verb **держать** will be learned with the vocabulary of classroom objects. The basic pattern sentence is **Я держу словарь в руке.** The variations in the verb forms and in subjects and objects will follow a natural order in conversation. Individual teachers may use any order which suits their needs or preferences. The principle remains the same. Pupils hear the utterance, imitate it, use it, and manipulate it. One gesture furnishes the nonverbal clue to the meaning. If pupils need extra explanation to clarify meaning, it should be given them. If they require prompting in answering, a stage whisper is suggested. When the teacher pronounces an utterance he wishes the pupils to master, he says it several times. Pupils repeat it several times.

1.A Listening and Imitation

Teacher: (Holding up the dictionary)
Я держу словарь в руке. (class repeats)
(He hands the dictionary to the pupil)
Вы держите словарь в руке.
Pupil: **(Да.) Я держу словарь в руке.**
Teacher: **Вы держите словарь в руке.** (class repeats)
Я держу словарь в руке. (Teacher takes the dictionary again.)
Что я держу в руке?
Pupil: **Вы держите словарь в руке.**
Teacher: Я **держу мел в руке.** (Teacher takes the chalk; class repeats.)
(He hands the chalk to **Тоня.)**
Что вы держите в руке? (class repeats)
Тоня: Я держу мел в руке.
Teacher: **Вы держите мел в руке.** (class repeats)
(Teacher takes the chalk.)
Что я держу в руке? (class repeats)
Pupil: **Вы держите мел в руке.**

This procedure is continued with a number of new classroom objects until the patterns, **"Я держу......, вы держите......, что я держу?"** and **"что вы держите?"** become automatic.

1.B Reinforcement

a. Question and answer, pupil to pupil (chain drill)

Pupils may be asked to take something off their desks, the name of which they know. They then ask and answer questions in rotation, such as: **"Что вы держите в руке? Я держу карандаш в руке."**

b. Directed dialogue

Teacher: **Ваня, скажите, что вы держите в руке.**
Ваня: Я держу словарь в руке.
Teacher: **Федя, спросите Машу, что она держит в руке.**
Федя: Маша, что вы держите в руке?

2.A Listening and Imitation

Teacher: **Саша, держите авторучку в руке.**
Саша держит авторучку в руке. (class repeats)
Лиза, держите тетрадку в руке.
Лиза держит тетрадку в руке. (class repeats)

2.B Reinforcement

a. Question and answer

Teacher: **Что Саша держит в руке?**
Pupil: **Саша держит авторучку в руке.**
Teacher: **Что Лиза держит в руке?**
Pupil: **Лиза держит тетрадку в руке.**

b. Directed dialogue

Teacher: **Галя, скажите, что Володя держит в руке.**
Галя: Володя держит письмо в руке.
Teacher: **Лиза, спросите меня, что Саша держит в руке.**
Что Саша держит в руке?

The procedure is continued with the plural forms of the verbs and the familiar form, using persons as subjects which are later replaced by pronouns. After the affirmative has been mastered, the negative of the verb is drilled in juxtaposition to the affirmative, for example: **"Я держу книгу в руке - я не держу карандаша в руке."** See transformation drill in chapter entitled "Patterns for Drill." Checks for control of forms and vocabulary might later be made by means of substitution and transformation drills, as outlined in approach 2, which follows.

Approach 2

In this approach a previously prepared dialogue coordinates the teaching of vocabulary and structure with audio-lingual drill in all forms for saturation practice. The presentation outlined below is intended to illustrate the use of materials, taken either from the text or other sources, in presenting vocabulary and structure of high frequency. Instead of building up a conversational sequence, the dialogue is first learned in its entirety through choral and individual repetition as explained below. Drills based on the dialogue follow to assure manipulation of varied forms for automatic response.

The dialogue presents one new structural item, the verb infinitive, in basic sentence patterns. Vocabulary items, such as **поле, игры, вечером** are added; supplementary expressions such as **Наверное, конечно, О, нет! Вот занятой мальчик!**, add flavor and provide practice on a useful expression.

In constructing a dialogue such as the one presented here, teachers might follow these principles:

1. The dialogue should be composed of no more than six to eight utterances or sentences.
2. It should be natural, restricted to two or three roles, and should permit pupils to identify themselves with the situation and expressions utilized.
3. Review structures in basic patterns should be included to relate new knowledge (**идти в** + accusative case) (**играть в** + accusative case.)
4. Review structures or vocabulary should be combined wherever possible with the new structure (**я иду играть** is new; **играть в футбол и баскетбол** are reviewed.)
5. The new structures in basic patterns are repeated. **Идти** plus infinitive is used with **играть, отдыхать; танцевать.**

The illustration is merely an example of what might be utilized. Additional vocabulary referring to places (**в школу, на стадион, на концерт**), to games (**в теннис, в лапту, в городки**), to time expressions (**днем, утром**), to actions (**гулять, учиться**), or others which fit into the same situational context might be utilized in the drills after basic patterns are fixed. Dialogues supplied by the text might be utilized in their entirety if the sentence comprising them lend themselves adequately to pattern drills.

The treatment of the drills as outlined below is intentionally detailed, as it aims to present a sufficient amount of drill practice in situational context for teachers to choose those types of drill most suitable for their purposes, and to show the sequence of drill buildup. Drill activity may be interspersed with games, songs, poems, or occasional use of approach 1 (above) to guard against overmechanization, to retain flexibility for individual differences, and to maintain teacher-pupil rapport.

Basic Dialogue: (Prepared by the teacher, relative to text or other materials, or selected from the text.)*

Федя: Куда ты теперь идешь?
Вася: Я иду на поле, а потом прямо в парк.
Федя: Наверное, ты идешь туда играть в мяч.

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*These procedures were suggested by Beginning Audio-Lingual Materials, French prepared under the provisions of the National Defense Education Act of 1958, Language Development Program, as a Cooperative Project of the Glastonbury Public Schools, Glastonbury, Conn. Published by U.S. Office of Education, Washington, D. C., June 1959; published by Harcourt, Brace & World, 1961.

Вася: Конечно, я иду играть в футбол и баскетбол.
Федя: А потом ты идешь в парк отдыхать?
Вася: О, нет! Вечером я иду танцевать.
Федя: Вот занятой мальчик! Иди скорей!

Step I: Exposition: The teacher gives a brief description in English of the persons and action of the story. Although this description of the situation is not a translation, it renders the meaning very clearly.

Step II: Repetition Practice of the Entire Dialogue

A. Listening phase

1. The teacher reads or recites the dialogue through once, at approximately normal speed, using appropriate visual material and gestures to illustrate meanings.

2. He then says each line four or five times at about the same speed. As he pronounces, he moves among the pupils to assure their hearing the utterances clearly.

B. Repetition phase

1. The teacher says each line once again. The class repeats it about eight times. The teacher checks the correctness of the response. When he notes an error, he waits until the end of the utterance, then gives the correct form or sound, being careful not to distort the intonation and rhythm patterns. The corrected word is repeated in context and the sentence repeated. If the entire class is making the same error, the teacher may stop the drill, lift out the incorrect portion, give practice in it until it is perfect, replace it in its sentence and resume the choral drill.

2. The teacher says each line once again, for double repetition by the class.

3. The class is divided into two groups, one for each role in the dialogue. The dialogue is repeated again chorally, in the two roles.

4. The groups are decreased in size for further repetitions, until the pattern has been mastered.

5. Where a sentence is long, a meaningful division of the sentence may be given for repetition. It is best to start at the end of the sentence and build up to the beginning. This preserves the normal intonation pattern.
   - **а. баскетбол**
   - **б. в футбол и баскетбол**
   - **в. я иду играть в футбол и баскетбол**
   - **г. Конечно, я иду играть в футбол и баскетбол.**

6. The dialogue is recited by individual pupils in the roles.

Step III: Reinforcement Phase

A. Response drills

1. Personalized conversation: Question-answer practice based on the dialogue.
2. First teacher-pupil; then pupil-pupil in chain drill, if desired.

B. Directed dialogue

First teacher-pupil to provide model; then pupil-pupil.

1. In the beginning lessons of the term, the question following "спросите меня" might be placed in the form of a direct quotation.
2. The question is thereafter in indirect discourse.

Examples for Step III

Basic Pattern I

A. Question-answer (patterned response drills)

Teacher	Pupil
Type 1.	
Я иду на поле.	
Женя ты идешь на поле? (Скажи "да".)	**Да, я иду на поле.**
Я иду в парк.	
Лиза, ты идешь в парк? (Скажи "да".)	**Да, я иду в парк.**
Type 2.	
Петя, ты идешь на поле или в парк?	**Я иду в парк (на поле).**
Type 3.	
Митя, куда ты идешь?	**Я иду на поле.**

B. Directed dialogue (restatement-relay based on teacher's model)

Маня, спросите меня, куда я иду.	**Фома филиппович, куда вы идете?**
Я иду на поле.	
Ваня, спросите Веру, куда она идет.	**Вера, куда ты идешь?** **Я иду в парк (на поле).**
Вера, спросите Мишу, куда он идет.	**Миша, куда ты идешь?** **Я иду на поле (в парк).**

(Follow by chain drill if desired)

Basic Pattern II

A. Question-answer (patterned response drills)

Type 1.

Я иду туда играть в футбол (баскетбол).	
Вы идете туда играть в футбол? (Скажите "да".)	Да, я иду туда играть в футбол.
Вечером я иду танцевать.	
Вечером вы идете танцевать? (Скажите "да".)	Да, вечером я иду танцевать.

Type 2.

Семен, вы идете туда играть в футбол или баскетбол?	Я иду туда играть в футбол (баскетбол).
Вера, вечером вы идете танцевать или отдыхать?	Вечером я иду танцевать.

(Follow by chain drill if desired)

B. Directed dialogue (restatement-relay drill)

Type 1.

Маша, спросите меня, иду ли я туда играть в футбол.	Вы идете туда играть в футбол?
Да, я иду туда играть в футбол.	
Елена, спросите Лизу, идет ли она туда играть в баскетбол.	Лиза, ты идешь туда играть в баскетбол?
Лиза, спросите Анну, идет ли она вечером танцевать.	Анна, ты идешь вечером танцевать?
Гриша, скажите Борису, что ты идешь гулять.	Борис, я иду гулять.

Type 2.

Лиза, спросите меня, иду ли я туда играть в футбол или баскетбол.	Вы идете туда играть в футбол или баскетбол?
Павел, спросите Лизу, идет ли она вечером танцевать или отдыхать.	Ты идешь вечером танцевать или отдыхать?

Step IV: Structure Presentation (идти plus infinitive)

Verbs are presented in the first person singular and plural, then in the second person singular and plural. When these have been mastered, the third person singular and plural are presented.

A. Repetition drill I

Teacher	Pupil
Я иду туда играть в футбол.	Я иду туда играть в футбол.
Мы идем туда играть в футбол.	Мы идем туда играть в футбол.
Мы с Лизой идем туда играть в футбол.	Мы с Лизой идем туда играть в футбол.
Ты идешь туда играть в футбол.	Ты идешь туда играть в футбол.
Вы идете туда играть в футбол.	Вы идете туда играть в футбол.

B. Substitution drill I

Мы идем туда играть в футбол.	Мы идем туда играть в футбол.
Я	Я иду туда играть в футбол.
Ты	Ты идешь туда играть в футбол.
Вы	Вы идете туда играть в футбол.
Мы	Мы идем туда играть в футбол.
Мы с Лизой	Мы с Лизой идем туда играть в футбол.

C. Repetition drill II

Вечером я иду танцевать.	Вечером я иду танцевать.
Вечером мы идем танцевать.	Вечером мы идем танцевать.
Вечером мы с Лизой идем танцевать.	Вечером мы с Лизой идем танцевать.
Вечером ты идешь танцевать.	Вечером ты идешь танцевать.
Вечером вы идете танцевать.	Вечером вы идете танцевать.

D. Substitution drill II

Вечером мы идем танцевать	Вечером мы идем танцевать.
Вечером я	Вечером я иду танцевать.
Вечером ты	Вечером ты идешь танцевать.
Вечером вы	Вечером вы идете танцевать.
Вечером мы	Вечером мы идем танцевать.

E. Transformation drill (person-number changes.)

The teacher explains that when she gives the singular, the pupil is to give the plural, and vice versa.

Мы идем туда играть в мяч.	Я иду туда играть в мяч.
Ты идешь на поле.	Вы идете на поле.
Мы с Борисом идем в парк.	Я иду в парк.
Она идет туда играть в теннис.	Они идут туда играть в теннис.

F. Repetition drill I (on third person singular and plural)

Он идет туда играть в футбол.	Он идет туда играть в футбол.
Они идут туда играть в футбол.	Они идут туда играть в футбол.
Она идет туда играть в футбол.	Она идет туда играть в футбол.
Они идут туда играть в футбол.	Они идут туда играть в футбол.

G. Substitution drill I (on third person singular and plural)

Он идет туда играть в баскетбол.	
Паша	Паша идет туда играть в баскетбол.
Она	Она идет туда играть в баскетбол.
Маша	Маша идет туда играть в баскетбол.
Паша и Маша	Паша и Маша идут туда играть в баскетбол.
Паша и Фома	Паша и Фома идут туда играть в баскетбол.

H. Repetition drill II

Вечером он идет гулять.	Вечером он идет гулять.
Вечером они идут гулять.	Вечером они идут гулять.
Вечером она идет гулять.	Вечером она идет гулять.
Вечером они идут гулять.	Вечером они идут гулять.

As Pupils Progress. As the course advances, structures become more complex, vocabulary items more numerous, and sentences longer. Toward the end of the first year of the four-year sequence and the first two years of the six-year sequence, the intensive saturation practice of all forms will be gradually replaced by intensive practice of only those forms most essential for speaking competency. The scope for structure and suggestions for choice of vocabulary of high frequency in developing audio-lingual skill are indicated in the introduction to the chapter, "Structures."

Approach 3

The speaking skill may be developed through the use of the pattern drill in presenting and practicing points of structure and vocabulary audio-lingually, as outlined in the chapter entitled "Patterns for Drill." The foreign language content might be first drilled through patterns, then utilized in question and answer practice. A brief dialogue incorporating the new knowledge might follow, as outlined in the chapter entitled "The Textbook in Audio-Lingual Presentation."

Approach 4

The speaking skill may be developed through using reading material. After pupils have read a passage or story, audio-lingual exercises utilizing the vocabulary and structure may be conducted. Questions and answers, statements, directed dialogue, and dialogues increase audio-lingual competency.

The use of reading material in developing the speaking skill is described in the chapter entitled "Model Lesson, Grade 10 or 11."

PRONUNCIATION AND INTONATION

One of the principal objectives of foreign language study is to speak with good pronunciation and intonation. Along with intonation, other important elements include such suprasegmental features as rhythm, stress, and juncture. The development of both pronunciation and intonation, therefore, is an essential part of any foreign language course. Because the basic element of speech is sound, the correct formation of sounds and sound sequences will result in better achievement in all four skills.

Both good pronunciation and intonation are dependent upon good listening habits. Since pupils can reproduce no more than they hear, the habit of purposeful listening should be developed and sustained. The acoustic images perceived in hearing are basic to those formed in pronouncing.

Imitating the Teacher's Model. Correctness in reproducing sounds is achieved primarily through pupils' faithful imitation of the teacher's model. The teacher's speech should represent the standard speech of an educated native of the foreign country. It should always be clear, be correct, avoid artificiality, and approximate normal speed. The use of recordings made by native or near native speakers will help project this standard to the class.

From the beginning of the course, it is suggested that language be presented in sentences or meaningful utterances whose sound sequences involve the correct pronunciation and intonation of individual sounds and the proper intonation of the overall pattern of the utterance. Since intonation is no less important than pronunciation, pupils are to reproduce both in their imitation of the teacher's model.

A Prereading Phase. At the beginning of the Russian course, either in grade 7 or in grade 9, it is advisable to devote a period of time to teaching the language without the use of graphic symbols or reading. Pupils are thereby encouraged to listen attentively and to reproduce sound sequences without the complications incurred by the difference between the spoken and written word. At this period, there might be few mispronunciations and little need for drill on individual sounds. Wherever the need for drill or correction arises, the procedures outlined below are applicable.

Transition to the Written Word. Procedures for the introduction of reading after the prereading phase are outlined in the chapter entitled "Reading." After pupils are able to "read" the identical patterns they have learned audio-lingually, the association of the individual sounds with their graphic symbols may begin. As in teaching phonics to elementary school children, only words which the pupil can pronounce and whose meanings are known should be used to illustrate a sound. Thus to learn that the letter "ч" represents the sound (ч), the words (chosen from the dialogues) might be час, мальчик, мяч. It may be necessary, in order to accumulate a sufficient vocabulary for drill, to have pupils learn to "read" thoroughly a sufficient amount of the content they have mastered audio-lingually before they practice individual sounds in association with their written symbols. If teachers prefer, additional vocabulary representing the individual sounds to be drilled may be included over and above those used in dialogues. The meaning of the words, however, should be associated with the visual and audio-lingual presentation.

Instruction and Drill on Individual Sounds. When the class is to practice individual sounds, the class first repeats an entire utterance after the teacher. The teacher then selects an individual word from the utterance as the point of departure for drill. After the drill, however, the word should be immediately replaced in context and the entire utterance repeated by the teacher and the class.

The individual sounds to be emphasized are those which present difficulties or which differ most obviously from the sounds of English. The extent and nature of the drill or explanation will depend upon the alertness and receptivity of pupils to the formation of new sounds. Where pupils reproduce sounds correctly and consistently, little or no drill may be needed.

It is recommended that the major features of the sound system (including vowels, semivowels, and consonants) be pointed out and associated with their written forms as they are met, after they have been first heard and spoken. Other familiar words containing a similar sound may be used for drill. These words should not present additional problems in pronunciation, however.

The best results are obtained through practice reinforced by understanding. In drilling or explaining individual sounds, therefore, teachers may give simple, nontechnical descriptions of sound formation. The necessary comparisons and contrasts with English sounds may be made where necessary, sufficient to clarify the formation of special sounds.

In projecting individual sounds, care must be exercised not to exaggerate the sound to the point of distorting it.

In the early stages of language learning, the focus should be on pronunciation and intonation rather than on the study of structure.

Anticipating and Correcting Errors. It is important to anticipate difficulties with words whose peculiarities may cause mispronunciations before these errors are made, and to correct errors in pronunciation as they occur. Once formed, habits of faulty pronunciation are difficult to remove. The most frequent mistakes in pronouncing Russian occur in (a) absence of palatalization (**пыл - пыль, ест - есть**); (b) failure to devoice consonants in final position or before other certain consonants (**обед, коробка**); (c) aspiration after (**р, к, т**); and (d) the lengthening and shortening of vowels.

In correcting errors, it is unwise to interrupt a pupil's utterance to correct an individual word. The correction should be made after the pupil has finished what he has intended to say.

Efficiency in correcting errors may be increased by training pupils to repeat the entire utterance in which the teacher has just corrected a word or phrase.

Teachers should maintain a high standard for pupils by requiring correct pronunciation at all times.

Liaison and Linking. Liaison and linking should be learned through functional use reinforced by simple rules. The more complex rules might be reserved for the advanced courses, but correct liaison and linking should be made wherever they occur.

Coverage. It is important that complete coverage of the principal points of the sound system of the language be experienced. It is suggested that words containing new sounds or sound sequences be incorporated into language content gradually and progressively until all sounds have been met and practiced.

Intonation patterns should be learned on the secondary level primarily through functional use. The general overall rule of rise at the end of phrases and of rise and fast fall at the end of sentences is a sufficient requirement for theory. Pupils should be given experiences, however, both in hearing and speaking, of many examples of different intonations, such as those used in expressions of amazement, surprise, doubt, curiosity, pity, fear, and joy. Teachers might point out the different intonation patterns of the language as pupils hear and repeat them.

Pronunciation Continued. Pronunciation practice should continue even after reading has become predominant in the course. In this phase, drill on individual words or sounds may take place where needed; drill on the pronunciation and intonation of whole phrases assumes a more important role. A systematic review of the basic elements of the sound system as applied to new words and phrases might take the form of a brief daily drill or exposition on one or more important sounds (examples: consonant clusters in such words as **мгновение, схватывать, штрих, над домом, над столом,** or the sound **(ы)** after the consonants **-ж, -ш** as in **шинель, жизнь, цирк,** or the spellings in homonyms, such as **везти, вести, род, рот, гриб, грипп,** or the sounds of **(a:p)** in **ворона, варенье.)**

Contrastive sounds in series provide good practice in sharpening pronunciation (examples: **мол - моль, мат - мать, рад - ряд, нос - нес).** This review might take only a minute or two of class time. Words recently used in class should provide the point of departure. Words whose meanings are known should be used in the drills as far as possible so that the acoustic images of hearing and the kinesthetic images of speaking may fuse with meaning for better results in language learning.

Devices. The development of good pronunciation may be aided by the use of a number of techniques or devices. The language laboratory is particularly effective in developing good pronunciation. Special material designed for pronunciation practice or material designed for mastery in any one of the four skills might be placed on tape with appropriate pauses for pupils to repeat and record their imitation of the correct model. Replaying of their tapes and comparing their pronunciation with that of the model sharpens audio acuity and offers the opportunity of self-correction.

Other activities which assist the development of good pronunciation are reciting memorized passages of prose and poetry, singing songs, reading aloud individually or in chorus, acting out short plays, dialogues, or conversational sequences, and recording passages on the tape recorder to be played back to the class. In preparing for these activities, teachers may capitalize on the important element of volition which inspires pupils to listen attentively and practice conscientiously before performing in class.

Listening with or without visual texts to passages recorded by native or near-native speakers is an excellent device for developing good pronunciation and intonation. This activity sharpens audio acuity still further and provides an additional model for imitation.

AUDIO-LINGUAL EXPERIENCES

Types of Experience

Audio-Lingual Experiences. Audio-lingual experiences of many kinds have long been part of the foreign language course. These include:

- brief conversations
- asking and answering questions on reading material
- oral reading and choral reading
- reciting poetry and prose passages
- making oral reports in the foreign language
- listening to tape recordings
- singing songs

The objective of giving pupils sufficient practice in speaking to enable them to make direct contact with the foreign people within the context of certain experiences adds a new dimension to foreign language study. To this end, topics for these audio-lingual experiences are suggested in this chapter.

Aural Experiences. It is recommended that pupils be given aural experiences on all topics chosen for development. The topics might take the form of reading selections, conversations, or dialogues read by the teacher or heard via tape or disc. It is suggested that, wherever possible, the content be recorded by native speakers speaking at normal speed. The understanding of material thus presented on a subject within the pupils' language experiences should be developed from the beginning of the course.

The passages might be heard several times, either consecutively or interspersed with other types of exercise utilizing the foreign language content.

Pupils' aural comprehension might be checked in oral or written form. Written exercises on passages aurally experienced might include the following:

- Questions on the passage might be asked, and answers written in the foreign language.
- Multiple choice questions might be asked, in which the choices are presented either orally or visually.
- Pupils might be asked to write a restatement of the passage in their own words, or in another person or tense.
- The passage might serve as a basis for directed composition in written form.
- The passage may be written as a dictation exercise.
- A summary of the passage may be written in the foreign language or in English.

Aural Experiences Orally Practiced and Checked. The topics selected might be heard by pupils as described above and reinforced by pupils' oral responses. The following technique is recommended for intensive practice in listening:

Step 1. Passages of appropriate length are first heard in their entirety via teacher, tape, or disc.
Step 2. The passage is then repeated with appropriate pauses

after phrases or breath groups in which pupils repeat the phrases heard.

Step 3. The passage might be heard a third time without pauses.

Comprehension might be checked audio-lingually in several ways:

- Questions may be asked requiring oral answers in complete sentences.
- Multiple choice questions are given orally by the teacher. The selected answer is given orally by pupils.
- A summary of the passage is given orally.
- A restatement of the passage is made orally in the pupil's own words or in a different person or tense.

The Topics in Conversational Experience. The topics suggested for the various levels of language learning are intended to serve as indications to the type of experience or as a guide or framework within which language experiences may be selected to develop audio-lingual skill, particularly conversational skill. The topics should in no way restrict or determine the scope of courses in individual schools. Variations needed for correlation with text materials or special interests may be practical.

Any one of the topics may be used either as a single unit for a center of interest on only one level of learning, or from level to level, each time in greater detail or involving more mature concepts and more complex expression. The order in which the topics have been suggested corresponds, in a general way, to the levels of linguistic development in which it is believed that pupils might best handle the material. Each "Section" represents a stage in the natural order of growth in general experience and is correlated with its corresponding stage of language learning.

The topics suggest situations in which talk or conversation may be developed to give pupils a "vicarious experience" with the foreign tongue within the level of their abilities, and therefy prepare them for direct personal contact with the foreign people. In selecting and developing topics, teachers should capitalize on the interests and experiences of pupils. Wherever possible, topics should be correlated with pupils' genuine life experiences so that the dialogue or conversation becomes a form of self-expression.

Dialogues. The term "dialogue" in this chapter will refer to a previously prepared sequence of meaningful utterances involving two (or several) roles in a definite situational context and in a predetermined order. Like a play in microcosm, it should have a definite time, place, and situation in which people say something of mutual interest.

In the first level of learning, the dialogue might be prepared by the teacher, developed by teacher and class, or taken from the text. The dialogue should involve two roles and not more than six or eight utterances. It should contain elements of the basic vocabulary and structures appropriate to the grade.

As pupils progress through the second and third levels they might participate in the composition of the dialogues. Individual pupils or committees, using text or reference materials, might prepare the dialogues under the teacher's direction. Dialogues must be edited and approved by the teacher before they are presented to the class. Appropriate dialogues may, of course, be taken from the text at any level.

Learning the Dialogues. At any level, dialogues may be evolved and practiced by any of the approaches or combinations of approaches described in the chapter entitled "Speaking."

On the first level, especially in the early stages, it is suggested that the dialogues be drilled and memorized by the class according to the procedures outlined previously. At all levels the learning of the dialogue should be integrated with practice by means of pattern drills, so that the variations of the major structures contained in the sentences might be mastered. The dialogue need not be completely memorized all at once, but might be interspersed with the pattern drills. Through the variations learned in the drills, pupils may obtain the power to manipulate additional structures and vocabulary for use in the same or other situational contexts, as in conversational sequences or in connection with textbook materials.

As pupils advance from the first level through the second and third levels of learning, the dialogues become longer but memorization practice takes less and less class time. Increasing responsibility should be placed upon pupils for control over the variations learned through pattern practice. This control will lead to their ability to use the patterns in conversational sequences, and eventually in "conversation."

Conversational Sequences. Conversational sequences differ from dialogues in that they involve some choice on the part of the participants. The degree of choice determines whether a conversation is "controlled" or "free."

On the first level, all conversation is strictly controlled. It may be initiated by the teacher, sentence by sentence, or directed by the teacher through pupils (directed dialogue) on a topic involving structures and vocabulary which pupils have learned through pattern practice. When these questions, answers, and statements are in a series, they constitute conversational sequences. The number of utterances and the order in which they are used are not restricted of "frozen" as in the memorized dialogues. Conversational sequences may involve a choice of review vocabulary or of different forms of the verbs in person, number, or tense.

It is imperative to remember that language can be learned only in meaningful patterns of speech. In order to develop conversational sequences, therefore, pattern drills involving the variations of different structural forms and vocabulary must result in a certain degree of mastery. The practice of pattern drills is followed by isolating single patterns from the drills and combining them with other vocabulary. For example, if a pattern drill has just been completed using the structure **я доволен (довольна)** with the nouns **город, погода, письмо,** but pupils have had previous experience with words such as **мальчик, книга, место,** a "conversational sequence" might include, "**Леночка,** ты доволен местом?". In other words, conversational sequences include forms pupils have mastered in as many combinations as possible, perhaps out of the context of the original dialogue, but within a situational context of some kind.

"Controlled" Conversation. Conversational sequences, therefore, are "controlled" conversation, as the choice on the part of the participants is limited by the vocabulary and structure at his command. Almost all conversation on the secondary level will, therefore, be controlled. The amount of control will vary with the amount of vocabulary and structure the pupil has mastered and with his ability to manipulate their variations in different contexts.

Steps to Free Dialogue or Conversation. Free dialogue, or true conversation, involves a correct, spontaneous, and totally unrestricted choice of expression on the part of participants. Genuinely free conversation is rarely developed on the secondary level without concomitant foreign travel and without further experience in bona fide language contacts and situations. Relatively free conversation, however, is attainable within the context of the language experience of the pupils. While conversation or dialogue on topics will continue to be controlled, the controls will, of course, diminish as pupils acquire command of vocabulary, structure, and idiom.

The steps for reaching relatively free dialogue within a specific area of experience would be (1) prepared dialogue, (2) pattern practice, (3) controlled dialogue, (4) additional vocabulary and pattern drill and (5) "free" dialogue.

Encouraging Free Conversation. Free conversation throughout the course may be encouraged by the use of various devices. One such device is to permit pupils to make a statement relative to their personal experience on any topic, such as school, home-life, hobbies, friends, family, the books they have read, activities they have engaged in and purchases they have made. Their classmates might then ask them questions on the subject. For example, a pupil states, "Я купил новую футболку." Classmates, in turn ask:

Где ты ее купил?
Сколько она стоит?
Какого она цвета?
Она тебе нравится?
Ты ее возьмешь в школу?

Another pupil may state, "Вчера я пошла в кино." Classmates might ask:

Какой фильм шел вчера?
О чем был этот фильм?
Кто играл роль героя?
Фильм был в красках?
Понравился тебе фильм? Почему?

The subjects of this type of conversational experience might be effectively correlated with the topics for audio-lingual experiences outlined on the pages which follow. After the dialogues have been mastered, the subject might be personalized in the manner described above. Such a procedure would be soundly developmental and would lead to a degree of genuine conversational ability. The past and future tenses might be practiced to advantage using this procedure.

A device to encourage free conversation in the early years is the use of a word game involving classified vocabulary, such as a variation of "Twenty Questions." If the context of the vocabulary is animals, professions, ages, or sports, "Twenty Questions" might be played in the following manner:

Ты хочешь быть доктором? Нет.
Ты хочешь быть учителем? Нет.
Ты хочешь быть механиком? Нет.
Ты хочешь быть инженером? Нет.
Ты хочешь быть писателем? Да.

At this level, pupils enjoy using their imagination by associating their own qualities, metaphorically, with those of animals in a "Twenty Questions" game. A pupil decides in his own mind with which animal he might be compared. His classmates ask him questions to which he answers "yes" or "no".

Ты коза? Нет.
Ты кошка? Нет.
Ты лев? Нет.
Ты тигр? Нет.
Ты ежик? Да.

The "Twenty Questions" game might be used to develop an ability to describe people or things. One pupil has in mind an object or person in the room. His classmates ask him questions containing a brief description of one of the aspects of the person or object, to which he answers "yes" or "no." When a sufficient number of questions has been answered in the affirmative, the person or object may be guessed. (Suggestions for other word games may be found in the *Modern Language Handbook*.)

Free conversation may also be encouraged and developed through activities of a cultural nature. A Russian dinner acted out with menus is an example of such an activity. Throughout the course teachers should encourage free conversation through reading materials. (See chapter on model lesson.) After the material has been mastered, a free question and answer period might follow.

Identification with the Foreign Culture. On the first level, it is suggested that the context of the beginning situations be the American scene so that pupils might identify themselves with the experiences. Following upon the initial situations, the foreign cultural patterns, other than the picturesque, may be included. If textbooks emphasize the foreign scene both the native and foreign applications might be made with the foreign language content. The foreign cultural patterns in terms of vocabulary and expressions are introduced gradually at first, but soon overtake and replace those of the domestic scene.

As pupils progress in the course, identification with the foreign scene should be progressively emphasized. Where the situation is still placed on the American scene, expressions such as polite expressions, expressions denoting interpersonal relations and leavetaking, should be in the manner of the foreign people. On Level III, it is suggested that the foreign scene be the locale for all conversational topics unless the subject is related to a definite experience in the life of the pupil.

The Use of the Language Laboratory. It may not be practical for all pupils to have individual experience acting out all the dialogues or reporting on many subjects, nor for the teacher to drill classes exhaustively in the dialogues and pattern drills. The language laboratory may be used to advantage in providing audio-lingual experiences. The original dialogue might be recorded on tape by the teacher in two ways, one with pauses for repetition by pupils, and the other with pauses for pupils to fill in the next utterance of the dialogue. The listening and repeating via tape by an entire class will be less time-consuming and will give pupils some of the individual experience they require. The pattern drills might also be practiced in the laboratory after pupils have become accustomed to using the drills in class.

For the oral reports, the language laboratory might serve as a library where pupils may find examples of oral reports made on different subjects. Providing pupils with a model of a report facilitates his preparation, and by analogy, insures better language learning.

In cases where the experiences of speaking cannot be provided for all pupils because of time limitations, the experience of hearing and understanding should be given pupils on as many of the topics as possible.

The Levels. The topics for audio-lingual experiences are arranged according to levels of language learning rather than according to specific grades for two reasons: to provide for pupils who start their study of Russian at different points in their school career, and to allow for continuous progress for pupils of ability.

Although Level I is equated in a general way with the first year of study beginning in grade 9 or above, it is also equated approximately with grades 7 and 8 in the junior high school where these classes meet five times a week. Pupils who enter the junior high school after a full program of foreign language in the elementary school will have completed a good part of Level I (e.g. the audio-lingual portions, though not necessarily reading and writing) in the junior high and reach the experiences outlined for Level II even before grades 7 and 8 have been completed.

Levels II, III, and IV are equated approximately with the secong, third, and fourth years of the four-year sequence and with the third, fourth, and fifth years of the six-year sequence of the senior high school. It is expected that the topics for these grades will include the vocabulary and structures studied during these years.

The topics grouped under Levels V and VI might be undertaken in the fifth or sixth year of the six-year sequence. The amount of time allotted to pupils' courses of study and their progress in foreign language will determine the year for which the topics listed, or similar topics, might be selected by the teacher.

Pupils of ability, especially when they are grouped homogeneously, may progress audio-lingually from one level to another before the year is completed, just as they may progress more rapidly in other areas of language study.

SUGGESTED CONTENT AND TOPICS FOR AUDIO-LINGUAL EXPERIENCES

Level I

On the first level, pupils concentrate on concrete situations in their immediate environment, or to an environment on their age level set in the foreign country. It is suggested that, wherever possible, the use of the vocabulary and structures of the basic text be employed. (See unit on textbook.) Dialogues, or questions, answers, and statements incorporated into brief conversational sequences might include a selection of expressions relative to:

Polite expressions, greetings, classroom routines, introductions
Identification of objects and persons
Placement of objects and persons
Description of objects, places, and persons within the level of learning
Activities and actions within the context of the topic
Time of the occurrence in terms of
  1. hours of the day, parts of the day, days of the week, months of the year, seasons, weather
  2. past, present, future
Comparisons of persons, things, places
General health

The Topics

I. НАША ШКОЛА

1. Классная комната 2. Ученики 3. Урок 4. Учитель 5. Мои приятели по школе 6. Мои предметы 7. Библиотека-читальня 8. Наш кружок 9. Времена года и спортивные занятия

II. НАША СЕМЬЯ

1. Члены семьи 2. Мой дом 3. Моя комната 4. Мебель в доме 5. Моя одежда 6. Завтрак, обед, ужин 7. Я работаю дома 8. Семейные праздники (именины, день рождения, воскресенье)

III. НАША ОКРЕСТНОСТЬ

1. Наша улица 2. Съестные припасы (у булочника, у мясника, у аптекаря, у бакалейщика) 3. Я покупаю одежду 4. У доктора 5. У дантиста 6. На почте 7. Наши соседи

Level II

The topics in the second level broaden the base of experience to include social activities and demand a higher level of language competency. Structures and vocabulary selected by the teacher should incorporate text material wherever possible, if texts do not contain appropriate dialogues.

Audio-lingual experiences by means of the dialogues or conversational sequences should be emphasized at the beginning of Level II as extensions from Level I. Towards the last part of the year, audio-lingual experiences arising from reading materials may be provided pupils. Wherever possible during the reading, questions of a personal nature, related to the subject of the reading, might be incorporated into the lesson. For example, if the reading is on cycling, questions such as Кто тебе подарил велосипед? Куда ты сейчас едешь? С кем? В котором часу? may provide audio-lingual practice and begin to lay the foundation for free dialogue.

Level II

On Level II, some of the dialogues or conversational sequences may be on the topics of Level I, but developed on a higher ability plane, as indicated by the expressions to be included. Suggestions for topics especially suited for Level II are listed below for the teacher's guide and convenience. Similar topics, however, may be substituted because of their interest to pupils or their relevance to text materials. The dialogues are to be practiced in the past and future perfective wherever possible.

In addition to the expressions used in Level I, relative to the identification and placement of objects, their description and the time of occurrence, the experiences of Level II include a selection of expressions which:

- Invite or request people to participate in activities. (Example: Поедете в церковь с нами?)
- Inquire about means of transportation necessary to reach a place. (Example: Можно ехать туда поездом?)
- Describe the actions of individuals as they participate in the activity. (Example: Стиляги плохо танцуют "твист". Мы купаемся.)
- Discover the abilities or preferences of companions. (Example: Ты играешь на балалайке? Что тебе дать - молока или воды?)
- Introduce people to each other.
- Inquire about the location of places in terms of street addresses, or the placement of buildings in relation to other buildings or streets.
- Express the interpersonal relationships of the speakers by means of locutions and rejoinders. (Example: Молодец; ладно; ну; что ж; да ведь; вот как!)

The Topics

IV. ОТДЫХ (РАЗВЛЕЧЕНИЯ)

1. Прогулка (после уроков, народное гулянье) 2. Выходной день (летом, зимой) 3. На даче 4. На пляже 5. В зоологическом саду 6. В парке культуры 7. В городе 8. В доме отдыха 9. В пионерском лагере

V. ОБЩЕСТВЕННАЯ ЖИЗНЬ

1. Назначить свидание по телефону 2. На вечеринке 3. На балу 4. На футбольном матче 5. Обед в ресторане 6. Празднуют день рождения 7. Встреча мальчика с девочкой 8. На балете 9. В кино или в театре 10. Путешествие 11. В универмаге

Level III

On Level III the focus on reading is appreciably increased. For this reason, topics correlated with the reading may be included in this phase of learning. It is recommended, however, that conversational practice be continued during this stage to develop something approaching proficiency.

Topics for Conversation. The topics in Level III broaden the base of experience to include the realm of ideas as well as concrete situations in which identification, action, and interaction are expressed. In order to develop an ability to exchange ideas, however simply, as well as to procure goods and services, the areas of experience below are suggested. The dialogues or conversations develop some of those of Level II in greater depth, and are practiced in the past and future tenses after the present tense has been mastered. Props might be utilized. A selection of expressions might be included such as the following. The examples given in parentheses indicate type of material that might be included.

- Relate persons to each other for the purpose of engaging in the activity. (Making the appointment, meeting, going someplace together)
- Ask directions for reaching a place.
- Describe the actions needed for using means of transportation.
- Name and describe the essential elements of each activity. (in the theater: the usher, the program, the seats; at the library: the type of book, librarian, borrowing)
- Exchange opinions on various phases of the activity. (Этот спортсмен очень высоко прыгает. Да, он получил золотую медаль.)
- Procure goods and services.
- Express regret, sympathy, appreciation, agreement, disagreement, surprise. (Я сочувствую вам. К сожалению. Благодарю вас. Соглашаюсь. Я не согласен. Да что вы говорите! С глубоким уважением.)
- Express social amenities. (Прошу, садитесь, пожалуйста. Умоляю вас. Простите за беспокойство. Извините.)
- Express interpersonal relationships. (Use of first name and patronymic; use of diminutive and affectionate forms; душенька, ребята, дорогой, тетя, дядя, батюшка.)
- Express leavetaking at the end of the activity. (С удовольствием, всего хорошего, до завтра, привет жене (мужу), рад познакомиться, будьте здоровы, до скорого)

The Topics

VI. ЧАСТНАЯ ЖИЗНЬ

1. В кондитерской 2. В писчебумажном магазине 3. В парикмахерской 4. В классе 5. На аэропорте 6. На метро 7. На автобусе 8. На экзамене 9. На катере 10. На рынке 11. На спартакиаде

VII. В ДЕРЕВНЕ

1. Скотоводство 2. В колхозе, совхозе, на хуторе 3. Птицеводство 4. Плодоводство 5. Земледелие 6. Урожай 7. Молочное хозяйство

VIII. КУЛЬТУРНАЯ ЖИЗНЬ

1. В библиотеке 2. В книжном магазине 3. В музее 4. В театре 5. На концерте 6. На опере, балете 7. Телевизионная программа 8. Новости дня по радиопередаче 9. Русский журнал, русская газета 10. Статья в русском журнале или в русской газете

Topics for Oral Reports. Since a fusion of skills is desirable at this stage, brief oral reports by individual students on topics arising from or inspired by their reading might also be made. Reports on subjects required by individual schools might be substituted for or added to those below.

The topics listed are intended to suggest areas which might give pupils practice in sustained speaking on a subject in which expressions of high frequency might be utilized. The topics might be selected by individual pupils. To obviate error in reporting, the teacher might provide some leading questions whose constructions might be employed in the sentences of the report, as has been customarily done for written composition. A question and answer period, however brief, might follow the reporting.

Pupils might prepare simple questions to be asked of the student reporting, such as: Где он родился? В каком году родился? Почему он известен? To give pupils repetitive practice in questioning, four topics on biography and three on story narration are suggested.

IX. SUGGESTED TOPICS FOR ORAL REPORTS

1. Выдающееся лицо в русской истории 2. Знаменитый ученый или художник, писатель, композитор 3. Русские герои 4. Роман, прочитанный мной 5. Фильм, который я видел 6. Незабываемое событие 7. Моя карьера

Level IV

In Level IV, much of the audio-lingual experience of pupils will arise from the discussion of reading material and from their individual interests. Questions, answers, and oral reports on the reading, the presentation of plays, the recitation of carefully prepared selections of prose and poetry of literary merit and the preparation and production of assembly programs--long excellent and valid experiences at this stage of learning--are continued.

The reading of newspaper and magazine articles should be followed by a brief question period in which the teacher questions pupils on the important features of the article. Pupils should be able to comment on the article read.

An extension of audio-lingual experience into topics on civilization is recommended. The topics in Level IV are intended to suggest to teachers areas of civilization on which oral reports might be made by individual students. These reports will be correlated with their reading of civilization materials. The overview of topics is suggested to familiarize pupils with the salient features of the civilization in all its major aspects so that pupils may terminate their course with a balanced understanding of the foreign people and their culture. It is recommended that these topics be treated in the foreign language by pupils so that pupils will become familiar with the words and expressions most important to each aspect and use these words audio-lingually.

The aim at this level of learning is to prepare pupils to speak to a native on several topics in terms of Russian cultural patterns. Many expressions referring to aspects of contemporary civilization are not found either in classical or contemporary literature. The reports should be brief and in simple language, but they should crystallize and consolidate important facts and the words or expressions used to convey them.

The reports should emphasize those features important to the contemporary scene, either in fact or in effect.

The oral reports might be followed by a brief question and answer period on the salient features of the culture, especially those which involve terms pertinent to cultural or social institutions. Pupils might be supplied with questions in written form, or they might supply their own questions. On the topic "Education," for example, pupils might prepare to ask such questions as:

Как называются высшие учебные заведения в Советском Союзе?
В каком возрасте поступают дети в начальную школу?
До какого возраста обязательно посещать среднюю школу?
Какие факультеты находятся при Московском университете?
Какие награды получают те студенты, которые превосходно учатся?

Questions which cannot be answered by pupils reporting might be made the object of special study or their answers might be supplied by the teacher. Pupils might take notes in Russian and be responsible for the answers they receive.

One of the objectives of foreign language study is to develop an understanding of the basic beliefs and values of the foreign people as manifested in their interpersonal relations, their individual pursuits, and their social institutions. These beliefs and values, already pointed out during the course, might be emphasized and consolidated by the teacher at this point. It is not expected that students will discuss these beliefs and values in the foreign language. It is important, however, that the teacher clarify as far as possible the psychological wellsprings from which interpersonal relationships, pursuits, and institutions arise: the basic convictions held by members of the society as a whole, as manifested in their way of life.

The Topics

X. ЛИЧНАЯ ЖИЗНЬ В СОВЕТСКОМ СОЮЗЕ

1. Семейная жизнь 2. Образование и обучение в СССР 3. Разные

занятия в свободное время 4. Праздники 5. Кулинарное искусство 6. Советский человек и его работа

XI. ИСТОРИЯ И ПРАВИТЕЛЬСТВО

1. Великая историческая эпоха 2. Важное историческое лицо 3. Вече, мир, земство, дума 4. Советский быт

XII. ГЕОГРАФИЯ СССР И ЭКОНОМИЧЕСКАЯ ЖИЗНЬ

1. Территория СССР 2. Население СССР 3. Промышленность и сельское хозяйство 4. Производство в разных районах 5. Средства сообщения 6. Транспорт 7. Работа и рабочие в СССР 8. Ремесло, профессии, интеллигенция, профсоюзы, санатории

XIII. РУССКОЕ НАСЕЛЕНИЕ

(Individual projects may be developed to form an overview of important contributions in each area.)

1. Исторические памятники 2. Великие русские ученые 3. Иконописцы, художники, архитекторы, скульторы 4. Выдающиеся русские писатели 5. Русские композиторы 6. Церковно-славянский и русский языки

Levels V and VI

The topics in Levels V and VI should be correlated closely with the reading material. The lives of authors, the content of literary masterpieces, the motives and actions of literary characters, the themes of reading selections and the significance of literature in deepening appreciations and clarifying the universality of experience should be the prime focuses of the audio-lingual as well as the reading experiences.

At this level, conversation should be reviewed and expanded; esthetic and intellectual experiences should be included. The latter may take the form of the recitation of fine pieces of prose and poetry, the production of plays or dramatic sequences, the composition of original dramatizations of prose pieces or poems to be followed by their presentation in class or to the school, the discussion of important points of literature, the reporting of the lives of authors, the summarizing of stories, the oral composition of themes relating to the reading. These should comprise most of the audio-lingual experiences.

Some suggestions for audio-lingual experiences in literature are given below. These may be replaced by or added to topics selected by the teacher. Pupils should be required to make a report on at least three of these topics, or on similar ones selected by the teacher.

An extension into the realm of music and art may help enlarge the esthetic experiences of these pupils. To this end, some topics in these areas are suggested. The vocabulary for these reports might be obtained from the reading of some of the material on art and music produced in the Soviet Union in the form of books and magazines. This vocabulary should not be technical, but should include some of the better known Russian terms such as: балалайка, былина, тройка, собор, интеллигенция.

Reports on science by interested and qualified students might follow the same general plan as those for art, music, and literature.

I. ЛИТЕРАТУРА: (Чтение, Конспект, Критический обзор)

1. Избранное стихотворение 2. Классический или современный роман. 3. Известная пьеса 4. Главные мысли писателя в произведении. 5. Влияние писателя в области философии или религии.

II. ИСКУССТВА:

1. Русские иконы 2. Религиозная и светская живопись 3. Образец русской архитектуры классического или современного периода 4. Образец русской скульптуры классического или современного периода 5. Живопись любого века.

III. МУЗЫКА:

1. Жизнь композитора 2. Его произведение 3. Его значение в музыке 4. Композитор классической музыки 5. Композитор современной музыки 6. Композитор симфоний 7. Композитор опер

IV. НАУКА:

1. Опыты и открытия русских ученых 2. Изобретение русского ученого 3. Научный опыт на русском языке 4. Сравнение между метрической и английской системами мер 5. Научный прогресс в настоящее время

Conversational Experiences. A continuation and expansion of the conversational topics of Level III sufficient for travel experience is recommended.

PATTERNS FOR DRILL

Purposes and Types of Pattern Drills

The use of the pattern drill is recommended to prepare pupils to speak and understand the foreign language without recourse to grammatical dissection and translation. The pattern drill, when properly constructed, facilitates the assimilation of structural points through use and provides a context for the practice of vocabulary. Automatic responses are developed through using the drills with varied vocabulary and manipulating the variations of structural items.

Some of the patterns and their use in group memorization and practice are found in the chapter entitled "Speaking". Additional patterns and an elaboration of those already outlined will be supplied in this chapter. Teachers may compose their own pattern drills to suit their purposes and needs.

Audio-Lingual Presentation and Practice. Patterns for drill, some of which have customarily been presented in written form, should be used audio-lingually throughout the course wherever possible. New structural points and vocabulary should be presented and learned through patterns audio-lingually as far as practicable. Structures and vocabulary which are already familiar should be practiced through pattern drills in reinforcement exercises.

Structure Through Use. Structure can be taught and practiced audio-lingually through pattern drills instead of through analysis, description, dissection, or translation. In this way pupils learn the language itself and not merely about the language. The pattern drills provide for (1) the audio-lingual learning of new forms on the patterns of the old or familiar forms, (2) the audio-lingual practice of familiar forms in different combinations. In this way language is learned by use, similarities are stressed through repetitive practice, new forms are learned through analogy with familiar forms, and grammatical explanation and analysis are minimized.

What is a Pattern Drill? A pattern drill is one in which the pattern given pupils audio-lingually is repeated audio-lingually or is changed audio-lingually into a variation of the pattern by the pupils themselves. The form given pupils is a meaningful pattern of speech; if it is changed, the form to which it is changed is a meaningful pattern of speech. The pattern drills may be written for pattern practice after they have been audio-lingually mastered. The changes follow a logical sequence resulting in the control of structure and vocabulary through use.

Pattern drills to present new material or to practice familiar material should be constructed with the following principles in mind:

- The drill should include as much of the text material as possible (vocabulary, model sentences, cultural content, situational context)
- The drill should be contextually oriented.
- The drill should be structurally oriented. (a) It should concentrate on one structure, or (b) where several structures are involved, there should be a consistent pattern of change (as in the "series" or "progressive" drills).
- The drill should provide for sufficient practice to result in a grasp of the salient points of vocabulary and structure drilled.

Pattern Drills for Practice or Presentation. A distinction must be made between pattern drills for practice and pattern drills for presentation. In patterns for practice, pupils drill already known forms or vocabulary in different combinations. In patterns for presentation, pupils learn new structural forms or vocabulary. Various types of pattern drills listed may be used for practice or for presentation, depending on the type of drill chosen and on the previous knowledge of pupils.

Pattern drills for presenting new structural points may include:

- Repetition drills (which may also be used to present vocabulary)
- Restatement or relay drills (Directed dialogue)
- Transformation drills
- Replacement or substitution drills
- Integration drills

- Expansion drills
- Contraction drills

Pattern drills for practice may include all the above, plus

- Patterned response drills, in question and answer form
- Progressive drills
- Drill in rejoinder-response
- Substitution in a series of patterns
- Combined substitution and transformation drills
- Completion drills
- Translation drills
- Variation drills

Constructing the Drills. In the construction of drills, the most important consideration of the teacher should be the primary function of the drill. Teachers must decide whether the drill is to be used to

- Present a new point of structure or new vocabulary, or
- Drill structures and vocabulary already familiar.

In presenting new points of structure or vocabulary, it is important to remember that

- New vocabulary is introduced through repetition drills.
- New structural points may be introduced through various drills.
- Drills designed to present new structural points must show the function of the forms to be learned.
- Only one new structural point is to be introduced in a drill. The change from the pattern supplied by the teacher to the pattern given by the student should involve only a single new change.
- Pupils should be given sufficient drill in one form of the structural item before going on to the next form of the item. The examples given in the drills on the following pages are not exhaustive enough for class presentation; they are suggestions for drill construction.

Conducting the Drills. In conducting the drills, especially in presenting new structural items, teachers should make sure that all books are closed. The pupils are directed not to use English. The teacher may give the English equivalent of what he is about to say in Russian perhaps once, if he feels it is necessary to do so.

1. The teacher gives one or two examples of the original pattern and its variant which the class repeats.

2. The original pattern in the left-hand column and its variant in the right-hand column may be written on the board, but they should be erased as soon as they are fixed in pupils' minds.
3. Pupils must be told (a) the type of change to be made and (b) how to make it.
4. When pupils have grasped the principle of the change, the teacher gives only the form in the left-hand column. Pupils, individually or in groups, are required to give the form in the right-hand column.

5. When pupils falter, they should be prompted by the teacher, preferably in a "stage whisper."

6. The number of sentences given pupils will vary with the structure presented, the ability of pupils to respond and the items needed to secure coverage.

7. A grammatical explanation is given briefly before or after the drill, depending on the degree of grammatical difficulty. For most structures, the explanation is given after the initial drill when pupils have grasped the point. The drill is then resumed. In complex forms, a brief explanation might be given before the drill.

Selecting the Drills. Careful selection of the type of drill is important to fix the patterns clearly. Teachers might remember that

- Structural items involving new words, as well as vocabulary items, must first be presented through repetition.
- Repetition drills of irregular verbs should be followed by or be interspersed with restatement-relay drills. (Directed dialogue.)
- All items presented through repetition drills should also be practiced through other drills, such as substitution, transformation, and integration drills, in order to insure functional learning.
- Certain structural items must be presented through integration, expansion, and contraction drills.
- Where several types of drill are combined, it is important that only one of the elements be a new structural item.

Pattern Drills to Present Structural Points

In the examples illustrating drills, only partial drills are given. Teachers will extend drills to cover the points as required.

The Repetition Drill. This drill is suitable for the presentation of new vocabulary, idioms, irregular verbs, and points of structure. When a conjugation is to be initially learned, regular verbs should also be presented through repetition.

Example 1: The verb "to have", present tense

Teacher	Pupil
У меня есть авторучка.	**У меня есть авторучка.**
У нас есть авторучка.	**У нас есть авторучка.**
У тебя есть авторучка.	**У тебя есть авторучка.**
У вас есть авторучка.	**У вас есть авторучка.**
У него есть авторучка.	**У него есть авторучка.**
У нее есть авторучка.	**У нее есть авторучка.**
У них есть авторучка.	**У них есть авторучка.**

Example 2: Vocabulary

У меня есть книга.	У меня есть книга.
У меня есть книга и тетрадка.	У меня есть книга и тетрадка.
У меня есть книга, тетрадка и карандаш.	У меня есть книга, тетрадка и карандаш.
У меня болит голова.	У меня болит голова.
У меня болит рука.	У меня болит рука.
У меня болит нога.	У меня болит нога.

Transformation Drills. Transformation drills lend themselves to many different exercises as they involve the change from one form of a structural item to another form, such as from the singular to the plural and from masculine to feminine adjectives, from one type of demonstrative adjective or pronoun to another, from affirmative to negative, declarative to interrogative, person to person, or tense to tense for verbs. In selecting items for audio-lingual presentation, teachers should select those items in which the changes involved are deducible from previous experience or from the teacher's explanation at the time of the drill. For example, in the change from one tense to another, pupils already have had the forms in repetition drills. In other cases, such as changing from the declarative to the interrogative or from the affirmative to the negative, the teacher's model at the beginning of the drill should be sufficient.

Transformation Drills.

Example 1. Changing to the negative (In the negative construction, the accusative rather than the genitive case of animate feminine nouns in **-а, -я, -ия** is generally used in speaking.)

Я смотрю на мальчика.	Я не смотрю на мальчика.
Он смотрит на девочку.	Он не смотрит на девочку.
Мы смотрим на женщину.	Мы не смотрим на женщину.
Я вижу стол.	Я не вижу стола.
Он видит стул.	Он не видит стула.
Мы видим это окно.	Мы не видим этого окна.
Я видел стол.	Я не видел стола.
Он видел мальчика.	Он не видел мальчика.
Она видела девочку.	Она не видела девочки.
Мы видели это окно.	Мы не видели этого окна.
Здесь есть учитель.	Здесь нет учителя.
Здесь есть учительница.	Здесь нет учительницы.
Здесь есть место.	Здесь нет места.
Здесь есть ученики.	Здесь нет учеников.

Example 2: Changing from the accusative to the locative with verbs of motion and location.

Teacher	Pupil
Я иду в парк. Куда ты идешь?	Я иду в парк.
Я был(а) в парке. Где ты был(а)?	Я был(а) в парке.
Она идет в аптеку. Куда она идет?	Она идет в аптеку.
Она была в аптеке. Где она была?	Она была в аптеке.
Они идут в село. Куда они идут?	Они идут в село.
Они были в селе. Где они были?	Они были в селе.

Example 3: Changing from the accusative to the genitive with verbs of motion.

Я спешу на концерт.	Я спешу с концерта.
Он спешит на лекцию.	Он спешит с лекции.
Она спешит на собрание.	Она спешит с собрании.
Мы спешим на урок.	Мы спешим с урока.

Я спешу в магазин.	Я спешу из магазина.
Он спешит в комнату.	Он спешит из комнаты.
Она спешит в здание.	Она спешит из здания.
Мы спешим в деревню.	Мы спешим из деревни.

Example 4: Using the alternate form of the demonstrative pronoun

Мне нравится этот галстук.	Мне нравится тот галстук.
Мне нравится эта блузка.	Мне нравится та блузка.
Мне нравится это место.	Мне нравится то место.
Я люблю эти конфеты.	Я люблю те конфеты.
Он любит эти бутерброды.	Он любит те бутерброды.

Substitution Drills. These drills, sometimes called replacement drills, may be used to present structure points when an item of one grammatical category can be replaced by an item in another category.

Example 1: Personal pronoun objects

Я знаю Андрея.	Я его знаю.
Я знаю Веру.	Я ее знаю.
Я вижу автомобиль.	Я его вижу.
Я вижу доску.	Я ее вижу.
Я люблю учеников.	Я их люблю.
Я люблю пирожки.	Я их люблю.

Example 2: The possessive pronouns

Это картина ученика.	Это его картина.
Это карта ученицы.	Это ее карта.
Где портфель учителя?	Где его портфель?
Где тетрадки Ивана и Веры?	Где их тетрадки?
Где сочинения учеников?	Где их сочинения?

Example 3: Personal pronouns with certain prepositions

а.	Митя пойдет в кино с Иваном.	Митя пойдет в кино с ним.
	Митя пойдет в кино с Игорем.	Митя пойдет в кино с ним.
	Митя пойдет в кино с Анной.	Митя пойдет в кино с ней.
	Гриша пойдет в кино с Ириной.	Гриша пойдет в кино с ней.
	Петя пойдет в кино с вами и со мной.	Петя пойдет в кино с нами.
	Фома пойдет в кино с тобой и со мной.	Фома пойдет в кино с нами.
	Ты хочешь играть со мной?	Я хочу играть с тобой.
	Ты хочешь идти со мной?	Я хочу идти с вами.
	Он пойдет с Петей и Варей?	Он пойдет с ними.
	Он пойдет с мальчиками?	Он пойдет с ними.
в.	Коля поехал к врачу.	Коля поехал к нему.
	Коля поехал к брату.	Коля поехал к нему.
	Коля поехал к сестре.	Коля поехал к ней.
	Женя поехала к бабушке.	Женя поехала к ней.
	Коля приехал к брату и ко мне.	Коля приехал к нам.
	Женя приехала к сестре и к тебе.	Женя приехала к вам.
	Вы приедете ко мне в гости?	Да, мы приедем к вам в гости.
	Они приедут к тебе в гости?	Да, они приедут ко мне в гости.
	Коля поехал к брату и к сестре?	Да, Коля поехал к ним.

Example 4: Changing from the dative to the genitive

Он спешит к врачу.	Он спешит от врача.
Он спешит к брату.	Он спешит от брата.
Она спешит к сестре.	Она спешит от сестры.
Она спешит к бабушки.	Она спешит от бабушки.
Я иду к окну	Я иду от окна.
Я иду к столу.	Я иду от стола.

Example 5: Changing from the accusative to the genitive with prefixed verbs of motion

Он вошел в музей.	Он вышел из музея.
Он вошел в кабинет.	Он вышел из кабинета.
Она вошла в комнату.	Она вышла из комнаты.
Она вошла в аптеку.	Она вышла из аптеки.
Мы вошли в здание.	Мы вышли из здания.

Patterns for Practice

In drilling forms which are already familiar to pupils, all the drills used for presenting structural points may be used for practicing the points. Several additional drills, not suitable for presenting structural points, are suitable for drilling already known points or vocabulary.

Transformation Drills. Transformation drills lend themselves to many different types of drill, such as change of number, tense, person, and noun to pronoun.

Example 1: Changing to the plural

Teacher	Pupil
Он хороший ученик.	Они хорошие ученики.
Она хорошая ученица.	Они хорошие ученицы.
Я здоров.	Мы здоровы.
Ты болен. (больна).	Вы больны.

Example 2: Changing from the Imperfective Present to the Perfective Future and Past

Я сегодня пишу сочинение.	Я завтра напишу сочинение.
Они иногда встают рано.	Они послезавтра встанут рано.
Я сегодня пишу сочинение.	Я вчера написал сочинение.
Они иногда встают рано.	Они позавчера встали рано.

Patterned Response Drills. Four types of drill for patterned responses are suggested to reinforce structures or vocabulary. In each type, the answer is closely patterned on the question. The patterns outlined below represent gradations in structural difficulty. They might be used sequentially for reinforcing new content.

Type 1. Questions requiring yes or no answers. In these questions, the noun or pronoun precedes the verb; the verb precedes the noun or pronoun; the particle ли is placed between the verb and noun or pronoun.

a.	Федя любит играть в футбол?	Да, Федя любит играть в футбол.
b.	Любит Федя играть в футбол?	
c.	Любит ли Федя играть в футбол?	Нет, Федя не любит играть в футбол.

Type 2. The choice question.

a.	Федя любит шоколад или мороженое?	Федя любит шоколад (мороженое).
b.	Мы идем на первый или второй этаж?	Мы идем на первый (второй) этаж.

Type 3. The cued response drill. The cue might be given before or after the question.

Что Федя любит? (шоколад)	Федя любит шоколад.
(мороженое) Что Федя любит?	Федя любит мороженое.
На который этаж мы идем? (третий)	Мы идем на третий этаж.

Type 4. The question whose answer, closely patterned on the structure of the question, requires the addition of content by the pupil. (This type of question resembles type 3, but there is no cue.)

Что Федя любит?	Федя любит мороженое.
На который этаж мы идем?	Мы идем на третий этаж.

Substitution Drills. These drills, also called replacement drills, may be used to reinforce patterns learned through repetition and transformation drills, or for substitution where the forms not previously learned are identical.

Group I: Substitution of the same element of structure

A. Drilling the forms of verbs (читать)

Example:

Я читаю русский журнал.	Я читаю русский журнал.
Мы	Мы читаем русский журнал.
Ты	Ты читаешь русский журнал.
Вы	Вы читаете русский журнал.
Он	Он читает русский журнал.
Давид	Давид читает русский журнал.
Они	Они читают русский журнал.

B. Drilling the agreement of adjectives

Example 1:

Павел сегодня болен......	Павел сегодня болен.
Варя сегодня	Варя сегодня больна.
Игорь и Ольга	Игорь и Ольга сегодня больны.
Борис умный ученик.	Борис умный ученик.
Лиза умная ученица.	Лиза умная ученица.

Example 2:

Я люблю этот дом. Я не люблю того дома.	Я люблю этот дом. Я не люблю того дома.
(место)	Я люблю это место. Я не люблю того места.
(девочка)	Я люблю эту девочку. Я не люблю той девочки.
(книги)	Я люблю эти книги. Я не люблю этих книг.

Group II: Substitution of different elements of structure

A. Changes within the basic pattern sentence

In this exercise, it is advisable on the secondary level to substitute the same element of structure in at least two examples before substituting another element. Also, better learning is effected if the drill is constructed so that the elements at the end of the sentence are substituted first, beginning from the object through to the subject.

Example:

Я буду есть яблоко.	Я буду есть яблоко.
. . . . . . апельсин.	Я буду есть апельсин.
. . . . . . пить чай.	Я буду пить чай.
. . . . . . пить молоко.	Я буду пить молоко.
Саша	Саша будет пить молоко.
Мы.	Мы будем пить молоко.
. . . . считать деньги.	Мы будем считать деньги.

B. Substitution of a series of patterns

Example:

(читать) Я не читаю.	Я не читаю.
Вы читаете?	Вы читаете?
(плавать) Я не плаваю.	Я не плаваю.
Вы плаваете?	Вы плаваете?
(играть на скрипке)	Я не играю на скрипке.
	Вы играете на скрипке?
(курить)	Я не курю.
	Вы курите?
(говорить по-русски)	Я не говорю по-русски.
	Вы говорите по-русски?

Progressive Drills. These drills involve the change of a different element of structure at every stage.

Я буду искать моего друга.	Я буду искать моего друга.
(мой брат)	Я буду искать моего брата.
(я хочу)	Я хочу искать моего брата.
(найти)	Я хочу найти моего брата.
(свой)	Я хочу найти своего брата.
(Вася)	Вася хочет найти своего брата.
(старается)	Вася старается найти своего брата.
(увидеть)	Вася старается увидеть своего брата.
(свою невесту)	Вася старается увидеть свою невесту.

Combined Substitution and Transformation Drills. In these drills, more than one item is changed in a single pattern.

Она потеряла свою сумку.	Она потеряла свою сумку.
(свои перчатки)	Она потеряла свои перчатки.
Лиза и Катя	Лиза и Катя потеряли их перчатки.
(деньги)	Лиза и Катя потеряли их деньги.
(мы с папой)	Мы с папой потеряли наши деньги.

Rejoinder-Response Drills. In these drills, pupils are told the manner in which they are to act and to use the appropriate expressions. In initial class presentation, pupils may look at the Russian, listen and repeat. If English meanings are needed, these might be supplied orally by the teacher or in written form.

Example 1: Express politeness.

Вот ваш пакет, гражданка.	Большое спасибо.
Большое спасибо, гражданин.	Пожалуйста.
Прошу извинить меня.	Прощаю.
Я беспокою вас?	Наоборот. Очень приятно.
Вы придете? Правда ли?	С удовольствием. К сожалению не могу.

Example 2: Express Agreement

Это красивая картина, не правда ли?	Очень красивая.
Мы тогда поедем на дачу.	Хорошо.
Какая вкусная пища!	Великолепна.
Чудная погода!	Прекрасна.
Мне не нравится этот фильм.	И мне тоже.

Example 3: Express disagreement.

Вы вернетесь!	Никогда!
Эта пьеса мне нравится.	А мне . . . несовсем.
Вы хорошо чувствуете себя?	Очень плохо.
Он весьма умный человек.	Не соглашаюсь.
Я дал вам пять рублей.	Да что вы говорите!

Example 4: Express doubt.

Этот монастырь был основан в 1017 году.	Неужели?
Он величайший поэт.	Не можно быть!
Писатели очень богатые люди.	Я сомневаюсь.(не соглашаюсь)

Example 5: Express regret

Он очень болен.	Как жаль?
Его отец умер.	Выражаю глубокое соболезнование.
Она еще невыздоровела.	Сочувствую в ее болезни.
Я потеряла свою сумку.	Боже мой!
Вы опоздали.	Простите.

Completion Drills. In the audio-lingual program; some completion drills are formulated by nonverbal clues. Teachers may point to the article or object in question. Other completion drills may be used to reinforce learning in situational contexts as follows:

Example 1: Possessive pronouns

Это тетрадка ученика.	Это его тетрадка.
Это билет Кати.	Это ее билет.
Это дядя Алеши и Вари.	Это их дядя.
Это авторучка Олега. Это . .	Это авторучка Олега. Это его авторучка.

Example 2: Demonstrative pronouns or adjectives

Это мой стул. Этот стул мой.	Это мой стул. Этот стул мой.
Это твой карандаш.	Это твой карандаш. Этот карандаш твой.
Это наша книга.	Это наша книга. Эта книга наша.
Это ваше перо.	Это ваше перо. Это перо ваше.
Это моя авторучка.	Это моя авторучка. Эта авторучка моя.
Это твой журнал.	Это твой журнал. Этот журнал твой.

Example 3: Antonyms and comparisons

Марина очень богатая; Фома очень бедный.	Марина очень богатая; Фома очень бедный.
Коля здоров. Гриша болен.	Коля здоров. Гриша болен.
Это мой первый визит. Это его	Это мой первый визит. Это его последний визит.
Евдоким молодой. Вася	Евдоким молодой. Вася моложе Евдокима.
Оля раньше приехала. Костя	Оля раньше приехала. Костя позже приехал.

Translation Drills. Translations are to be encouraged only when (1) the vocabulary has been mastered sufficiently for instant recall, and (2) when the drill is contextually and structurally oriented, as follows:

Example: Use of с with the instrumental case

What's the matter with Olga?	**Что с Ольгой?**
What's the matter with David?	**Что с Давидом?**
What's the matter with her?	**Что с ней?**
What's the matter with him?	**Что с ним?**
What's the matter with them?	**Что с ними?**

1. **Я хочу хлеба.**	**Я хочу хлеба.**
I want some meat.	**Я хочу мяса.**
I want some potatoes.	**Я хочу картошки.**
I want some water.	**Я хочу воды.**

Variation Drills. A basic pattern sentence is given in Russian in which a change is to be made within the same structural frame. The change is given in English to be rendered in Russian by the student.

2. **Мой день рождения в феврале.**	**Мой день рождения в феврале.**
My birthday is in April.	**Мой день рождения в апреле.**
My birthday is in August.	**Мой день рождения в августе.**
My birthday is in September.	**Мой день рождения в сентябре.**

(For the first part of the chapter, "The Textbook in Audio-Lingual Presentation" see French for Secondary Schools, page 62 to page 68.)

Presenting the Structures

Presentation I

Step 1. In presenting structures, the use of a pattern drill is recommended to teach grammar in use. New structures should be, wherever possible, presented through more than one drill. In the case of verbs of new conjugations or irregular verbs, the repetition drills should be followed by restatement-relay drills (directed dialogue) and substitution drills.

Step 2. The pattern drills might be followed by question-answer drills, preferably in the situational context of the lesson.

Step 3. The question-answer material might be incorporated into a dialogue or conversational sequence to which simple supplementary material might be added. These "dialogues" might prepare students for their required audio-lingual experiences.

Although step 2 should follow step 1, it is not necessary for step 3 to come immediately after step 2. In the intervening time, pupils may read material containing the new structures and vocabulary and may undertake written practice with the items. Step 3 might contain material so experienced.

Illustration I: Possessive Pronouns

Step 1: A Pattern Drill (Used in the situational context of the textbook material, utilizing new vocabulary which can be inferred or review vocabulary.)

Teacher	Pupil
Этот карандаш твой.	Тот карандаш мой.
Эта блузка твоя.	Та блузка моя.
Это место твое.	То место мое.
Эти деньги твои.	Те деньги мои.

Step 2: The Question-Answer Drill

Этот карандаш твой?	Да, этот карандаш мой.
Эта книга ваша?	Да, эта книга моя.
Это перо твое?	Да, это перо мое.

Step 3: The Dialogue
(Dialogues with other combinations of pronouns might be utilized in the same way.)

First variation:
(Supplementary material)
Здравствуй, Олег!
Здравствуй, Варя!
Чья это книга?
Это моя книга.
(Basic pattern sentence)
Я думала, что эта книга моя.
Нет, эта книга не твоя.
Second variation:
(Supplementary material)
Это моя книга.
(Basic pattern sentence)
Это ваша книга?
Нет, эта книга твоя.

Illustration II: Verbs in -ся

Step 1: The Pattern Drill

Teacher	Pupil
Я одеваюсь утром.	Я одеваюсь утром.
Я причесываюсь.	Я причесываюсь.
Я смеюсь.	Я смеюсь.
Вы одеваетесь утром.	Вы одеваетесь утром.
Вы причесываетесь.	Вы причесываетесь.
Вы смеетесь.	Вы смеетесь.

Step 2: The Question-Answer Drills

В котором часу вы ложитесь спать?
Я ложусь спать в десять часов.
Когда вы моетесь?
Я моюсь утром.

Presentation II

The important items of the lesson are incorporated into a brief dialogue for group memorization. Basic pattern sentences might be chosen from the text or composed by the teacher utilizing text materials. Content may include familiar and unfamiliar patterns leading to pattern drills.

Step 1: Dialogue, Illustration: Dative case of pronouns

Part I

Миша: Кому он дал журнал?
Степа: Он дал мне журнал.

Step 2: Pattern Drills (Only partial drills are given here. Each drill is continued to cover a sufficient number of forms.)

Part I

Teacher	Pupil
У меня есть авторучка.	У меня есть авторучка.
У нас есть авторучка.	У нас есть авторучка.
У тебя есть авторучка.	У тебя есть авторучка.
У вас есть авторучка.	У вас есть авторучка.
У него есть авторучка.	У него есть авторучка.
У нее есть авторучка.	У нее есть авторучка.
У них есть авторучка.	У них есть авторучка.

Part II

У меня есть книга.	У меня есть книга.
У меня есть книга и тетрадка.	У меня есть книга и тетрадка.
У меня есть книга, тетрадка и карандаш.	У меня есть книга, тетрадка и карандаш.
У меня болит голова.	У меня болит голова.
У меня болит рука.	У меня болит рука.
У меня болит нога.	У меня болит нога.

Step 3: Question-Answer Drills. Practice with the inverted form of the question using the particle ли might be postponed until the simple interrogative has been drilled with proper intonation patterns.

The affirmative, when mastered, might be followed by the negative

Я смотрю на мальчика.	Я не смотрю на мальчика.
Он смотрит на молодую девочку.	Он не смотрит на молодой девочки.
Мы смотрим на женщину.	Мы не смотрим на женщину.
Я вижу стол.	Я не вижу стола.
Он видит стул.	Он не видит стула.
Мы видим это окно.	Мы не видим этого окна.
Я видел стол.	Я не видел стола.
Он видел мальчика.	Он не видел мальчика.
Она видела молодую девочку.	Она не видела молодую девочку.
Мы видели это окно.	Мы не видели этого окна.

Presenting Vocabulary and Idioms

Vocabulary and idioms from the new lesson may be presented audio-lingually when their meanings can be illustrated or implied. Meanings might be clarified by gesture, chalk drawings, pantomine, paraphrasing, or definition. The presentation may be combined with the structure drills or take the form of a repetition drill which might also be followed by other drills, such as transformation, substitution, or completion drills. The three steps used in presenting the structures may also apply to presenting vocabulary or idioms.

Illustration I: Prepositions Implied Through Gesture

Step 1: Pattern Drill I - Repetition drill

Teacher	Pupil
Миша пойдет в кино с Иваном.	Миша пойдет в кино с ним.
Миша пойдет в кино с Колей.	Миша пойдет в кино с ним.
Миша пойдет в кино с Машей.	Миша пойдет в кино с ней.
Миша пойдет в кино с Верой.	Миша пойдет в кино с ней.
Борис пойдет в кино с вами и со мной.	Борис пойдет в кино с нами.
Костя пойдет в кино с тобой и со мной.	Костя пойдет в кино с нами.
Вы хотите идти со мной?	Я хочу идти с вами.
Вы хотите говорить со мной?	Я хочу говорить с вами.
Пойдет Миша с вами?	Да, он пойдет со мной.
Пойдет Гриша с вами?	Да, он пойдет со мной.
Мама, ты хочешь идти со мной?	Да, я очень хочу идти с тобой.
Папа, ты хочешь идти со мной?	Да, я очень хочу идти с тобой.

Step 2. Question-Answer

Это письмо для Коли.	Для него?
Это письмо для Лизы.	Для нее?
Я пойду в кино без вас.	Без меня? Неужели?
Я пойду в кино без Фомы.	

READING

Introduction

The ability to read the foreign language with comprehension and enjoyment and without recourse to translation into English is the aim of teaching reading as a communication skill. As soon as the audio-lingual foundation has been laid, reading should be begun. Details on the introduction of reading after the prereading phase are given below in the section entitled "Transition to the Written Word."

Reading may be basic or supplementary to the learning situation. It may be undertaken for information, for study, for pleasure, and for appreciation. In all cases, the reading should provide satisfaction to the learner. It should therefore be properly graded and taught so that a sufficient amount of facility in comprehension is achieved. Strong motivation and appeal to permanent interests will assist pupils in their pursuing reading with greatest effectiveness.

Types of Reading. Reading may be intensive, extensive, or supplementary. It may also be oral or silent. Intensive reading implies that this activity is controlled and under the guidance of the teacher. It does not necessarily imply a slow, detailed analysis of the text, but it does involve comprehension of the content and the examination and study of its new words and structures. Extensive reading denotes more independent reading of a greater quantity of material, but it should be remembered that reading in a foreign language will in itself curtail the amount in comparison to the quantity of such reading in one's native language. Extensive reading in the foreign language aims primarily at rapid comprehension of the content and generally avoids detailed study in any form.

Emphasis should be placed on intensive reading in the beginning years but should be decreased gradually as the student progresses to upper levels. Extensive reading should be introduced only after the student has acquired facility in reading simple texts. However, some sightreading may be practiced even in the early years when the teacher considers it appropriate and difficulties are removed beforehand. In the upper grades the quantity of extensive reading should be augmented so that pupils may increase their skill in reading, read independently, and cover more ground.

The content of the reading material at all levels should be authentic linguistically and culturally. Selection of the material should be guided by the relative ability of the student. It should be neither too difficult nor too easy.

Reading supplementary to intensive and extensive reading should be an integral part of the foreign language course. It should be designed to enrich pupils' knowledge of the foreign country and inspire them to read in the foreign language on their own.

Selection of Reading Materials. Reading material should be chosen with regard to its suitability at various levels of learning. The material should be generally appealing to the interests of secondary school pupils and adapted to their reading ability and maturity in the various grades, relative to the different types of reading as described above. Suggestions for materials suitable for pupils are given in the chapter entitled "The Reading Program."

It is recommended that the publications be pleasing to the eye. They should be attractively and firmly bound, clearly printed, well edited, and effectively illustrated in order to arouse the student's interest and invite him to read. They should furnish the necessary vocabulary and a variety of effective exercises for the mastery of the reading.

A proper balance between literature and material derived from areas of knowledge such as science, art, and customs should be maintained.

The most fruitful period of nurturing individual reading habits is in the adolescent years. The good teacher can extend the scope of his pupils' interests, add variety to their tastes, and increase the range of their intellectual resources. It is the responsibility of the foreign language department to provide an adequate collection of reading materials. For extensive and supplementary reading, collaboration with the school librarian can facilitate and lighten the task of the teacher.

TEACHING READING

Intensive Reading

Intensive reading is intended to develop the ability to understand the written language without the intermediary of English. It serves to build an active as well as a recognitional vocabulary. The reading material may be used not only as a basis for oral discussion, but also to develop appreciation of language patterns and style.

In the early years, intensive reading should be undertaken in class under the direction of the teacher. During these years, emphasis should be placed on oral presentation. It is suggested that pupils read aloud in order to facilitate the association of the spoken word with the written symbol. Choral reading after the teacher's model helps develop skill. If properly done, reading aloud helps to improve pronunciation, intonation, and fluency. Through this reading, additional vocabulary and structural patterns may be learned.

Since the procedures in intensive reading should be adjusted to the pupils' progress as they continue their study of the foreign language, suggestions for the presentation of material during different stages of development will be outlined.

Transition to the Written Word. After the audio-lingual foundation has been laid, the activity of reading may be undertaken.

Caution must be exercised in the transfer from the prereading phase to the introduction of reading material, since it is at this point that pupils will first be systematically exposed to the writing system (i.e. the printed word) and will be asked to associate it with the sound system. Only the content used audiolingually is to be presented visually at this stage.

Reading means a special acquaintance with graphic shapes, and more particularly with patterns of these shapes in their relation to patterns of sound. The work will involve teaching the nature and significant features of the major patterns of Russian spelling.

The pupil is already acquainted with one set of graphic symbols, different from the set he is now being asked to learn. Therefore, the pupil has a double problem, (1) learning a new set of graphic symbols; (2) learning the patterns of graphic shapes in their relation to the patterns of sound.

The identification of the graphic shapes of the letters of the Russian alphabet will be made by the use of the dialogue materials and perhaps their supplements, all of which are already familiar. At the same time will come the development of habits of instantaneous and automatic recognition and response to the patterns of visual shapes that correspond to the patterns of auditory shapes constituting the signals of the Russian language. In this matter, we shall be far less concerned with matching individual letters and individual sounds than with correlating letter sequences and sound-sequences. It is not so much that **л** is sometimes palatalized and sometimes not as it is that in **лот** it has one sound and in **лет** it has another.

At this stage of the development of reading skill, the pupil should have a lot of practice listening to the reading of the materials mentioned as he follows them visually in the text. Listening practice should be followed by the pupil's oral reading of the same materials.

Among some of the pupil's problems in reading might be:

1. Projecting native sounds in relation to Russian letter-sequences which contain shapes related to English letter-and-sound shapes: **доктор, Америка, пикник, адрес, акт, календарь, торт**
2. Producing native sounds in response to Russian letter sequences which contain shapes related to English letter-shapes but are not symbols for the same sounds: **море, рот, нам, том, он**
3. Meeting completely or largely unfamiliar visual shapes which may or may not be phonetically familiar: **жираф, шарф, ярд, чек, центр, юрист**
4. Confusing shapes which closely resemble one another visually but which differ in varying degrees phonetically: **дед, лед; шум, щека; зло, это**

One of the major goals of reading activities at this time should be to train the pupil to make automatic oral responses to the graphic patterns corresponding to the auditory patterns representing the communication signals of the language and to train him to supply those signals (patterns of pitch, stress, and pause) which are missing from the graphic representation of this or any other writing system and which are indispensable to reading with understanding.

1. If the content mastered audio-lingually is in the form of a dialogue with utterances in a predetermined order, the following steps are recommended to initiate reading:

   a. Pupils repeat the dialogue orally several times just before the printed text of the same content is given to them.
   b. They repeat the dialogue orally several times with the written text before them, associating the oral with the written form. It is important that this superimposition of the verbal on the written words be done in a manner that is casual and not analytical.
   c. Pupils may then repeat the dialogue to themselves (silently) as they follow the printed text. This silent "reading" should be done a sufficient number of times in class or as homework so that pupils become thoroughly familiar with it.

2. If the material pupils have learned audio-lingually has been in the form of a variety of expressions (not in any predetermined order), the reading should first be composed of these identical patterns or expressions. In this case, the content, exactly as it will appear in its written form, should be presented as follows:

(Note: The oral pattern in steps a, b, and c might be given either by the teacher or a voice on tape.)

   a. The teacher reads orally while the pupils listen but do not look at any printed material.
   b. The teacher repeats the oral reading while the pupils now follow silently the printed text.
   c. The teacher repeats the oral reading of the same text, but in short phrases and with pauses; the pupils repeat the phrase in chorus while reading from the text.
   d. The teacher and pupils read together the entire selection without unnatural pauses and in chorus.
   e. As pupils demonstrate proficiency, they may read aloud individually.

3. When pupils first start to read recombinations of patterns learned audio-lingually, the above steps are also recommended.

Of course, the pupil need not be kept to dialogue materials or other materials mastered audio-lingually, even in the first year. Further skill in reading will be developed through the reading of familiar materials in various recombinations and will eventually exceed primarily spoken materials in every way. After mastery of exercises, including familiar materials to the point of performing them without conscious effort, the pupil will be led to the recognition and comprehension of materials which are increasingly less characteristic of conversation. Skill is always to be developed to the point of comprehension with a minimum of conscious effort.

(For the rest of the chapter on reading, see _French for Secondary Schools_ or _German for Secondary Schools_, pages 82ff.)

WRITING

Teaching Writing

Writing in the foreign language without resorting to translation from the English is the main objective of the fourth skill. The writing is based primarily on what pupils can say.

Although writing has a lesser role in the audio-lingual approach to foreign language study, it is important in reinforcing audio-lingual learnings, in fixing expression and vocabulary learned through reading, and in giving pupils an opportunity for written self-expression. Also, it is through writing that the student better observes the intricacies of the language and eventually arrives at a certain degree of accuracy.

Broadly speaking, two levels of written expression may be distinguished. The one follows a model and is guided or imitative. The other, the expression of an individuality, is free and creative.

Writing may be initiated soon after the student has been introduced to reading. It is imperative that good habits of writing accurately, and eventually, automatically, be established from the very start. Since Russians in their handwriting use the cursive form, this form is the one that should be taught. When referring to the letters of the alphabet, the teacher should name them in Russian. The following suggestions may be helpful to the students when introducing the Russian cursive characters:

- stress the hooks in А, Л, М, Я
- stress the short tails in ц, щ; these tails are made differently than the tail in у, for example.
- stress the distinguishing shapes in г, ч ; the first letter has a smooth curve, while the second is angular.
- stress the relative shapes of ь, ы with в ; the former letters are always written below the midline, whereas в extends above it. (вы, мать)

в, р, у, х look similar to their corresponding printed characters в, р, у, х; they do not represent the same sounds as the English alphabet characters of similar shapes.

д, и, й, п, т do not look similar to their corresponding printed characters д, и, й, п, т these cursive letters do not represent the same sounds as the English alphabet characters of similar shapes.

. а, е, з, к, н, с are similar in shape to the English alphabet characters, but do not represent the same sounds as the English alphabet characters of similar shapes.

. т̄ and ш̱ are frequently so written in order to avoid confusion.

The following errors may be made by the student at the early stages of writing because of interference from his native language habits:

Writing k instead of к. Tell the student that both the capital and the small letters are written alike; the difference is only in the relative size.

Writing w instead of ш, especially in joining letters (хоро̱ш̱о).

Joining letters should be thoroughly explained.

Writing bi instead of ы.

Writing x instead of х (Х).

Drill to obviate these errors in forming Russian letters should be practiced from the very start. The teacher should make periodic check of all written work.

After the cursive forms of all the letters have been drilled individually, the student may then proceed to join them in words. The teacher illustrates the joining of the letters by writing on the board a number of words selected from those already audio-lingually experienced. Enough words will be written by the teacher and copied by the pupils to contain examples of each letter of the alphabet, including capitals as well as small letters.

In the early stages, imitative writing should be emphasized. The student should practice writing by copying the identical material which he has mastered during the phases of hearing, understanding, speaking, and reading. Practice in copying exactly a few sentences in authentic language helps the student to learn the correct written form and minimizes the possibility of error. After the cursive forms of all the letters have been drilled individually, meaningful word groups and not single words should be practiced. Automatic control of the Russian script in response to oral and written stimuli is the goal.

(For the rest of the chapter on writing, see French for Secondary Schools, pages 94ff and German for Secondary Schools, pages 96ff.)

CULTURE

Introduction

It is generally accepted that language itself is both the major vehicle of culture and the most important aspect of culture. Therefore, when teachers are giving instruction in the Russian language, they are, by virtue of that very fact, teaching Russian culture. Whatever additional views may be held regarding the nature and teaching of culture, the important principle for teachers of Russian in our schools to adhere to is that all classroom activities should unswervingly contribute to the development of the four basic skills through hearing, speaking, reading, and writing. Russian dances and balalaika-strumming should never comprise any part of regular class activities in this sequence.

If this section of the Syllabus gives certain background material for understanding the Russian people, it is not that this information is not available elsewhere or that it should be read in English by or to the pupils. It is rather that the presentation here is meant to integrate certain notions of Russia into a coherent whole. It is also meant to be a guide to teachers in the selection of some of the materials of instruction, particularly at the third and fourth levels of a four-year sequence beginning in grade 9.

The USSR: The Land and the People

Geography

Even though the USSR spans two continents, historically the Russian considers himself a European rather than an Asiatic. The vastness (**простор**) of his native land is well illustrated by the existence of ten time zones. A Russian is always conscious of being an integral part of this "vastness." The endless steppes, the taigas, the tundras, and the many large rivers of his country further contribute to this feeling. Being exposed to this environment may have developed in him an intuitive sense of communal fellowship. More than half of the population -- peasants living on the land -- come into close contact with nature and have a deeply religious outlook. The Russian feels that the soil (**почва**) is the source from which he draws his strength. He is proud of his native land which he calls motherland (**родина**). During World War II the Soviet government used to its good advantage this love for the motherland and called the war the "Great Patriotic War" (**Великая Отечественная война**), just as the Russian war of liberation following Napoleon's invasion was called the "Patriotic War" (**Отечественная война**).

Although the Soviet Union is the largest continuous land mass in the world and has almost three times the area of the United States, it is for the most part hemmed in on all sides. To the north extend the icy Arctic wastes and to the south lie the Caspian Sea and the Black Sea, exit from which for centuries has been controlled by a foreign power. To the east stretch the Ural mountains and thousands of miles of Siberian hinterland. A journey from Moscow to Vladivostok via the trans-Siberian Railway takes about ten days. There are no natural barriers in the west and it is from this direction that western ideas have penetrated. But the Russian also remembers that this is the path by which a number of foreign invaders have come, and the Russian state has always tried to control contact with the west. Hence, just as before the "westernization" of Russia by Peter the Great, so at the present time the Soviet citizen finds himself culturally isolated and economically behind the times as far as the western world in concerned. As in the past, however, he is ever eager to penetrate barriers to the outside world. He often feels inferior when he chances to compare his standard of living with that enjoyed in the West. To offset this feeling of inferiority, the Kremlin, by publicizing long-range plans, setting production quotas, and devising slogans, urges the people to "catch up to and surpass the United States."

Traits of the Russian People

Like the varied and intense climate of his country, the Russian character, too, is apt to be unpredictable. This trait of unpredictability is particularly observable in his so-called "ambivalent personality." He oscillates between extremes of joy and sadness, hope and despair, order and anarchy, creativity and destruction, industry and laziness, love and hate, good and evil. The psychological make-up of a Russian is paradoxical. The contemporary Soviet poet, Evgeni Evtushenko, illustrates this point in these words: "I am thus and not thus; I am industrious and lazy, determined and shiftless. I am shy and impudent, wicked and good; in me is a mixture of everything from the west to the east, from enthusiasm to envy..." Russian literature, too, abounds in heroes having contradictory traits, such as many characters in Dostoevsky and in more recent novels by Dudintsev -- Not by Bread Alone ("Не хлебом единым") -- and by Kochetov -- The Brothers Evshov ("Братья Ершовы"). In music and folk dancing there is always present extremes in rhythm, tempo, and tonal color -- the shifting from the joyful to the melancholy -- from the major to the minor keys.

Ethnic Groups

Within the Soviet Union live some 140 recognized ethnic groups in 16 republics. Unlike the United States, the USSR is not a "melting pot." Assimilation of minority ethnic groups, such as the Jews, Armenians, and Georgians into the dominant culture has been slow and almost negligible. Of the Soviet population of 218 million, the Great Russians predominate in language and politics. The Ukrainians and Byelorussians also belong to the Slavic family.

Among the largest and most important ethnic minority groups in the USSR, the Ukrainians have long demonstrated their intense desire for independence, although it was not until the eighteenth century that the Ukrainians were generally regarded as a separate and distinct people.

The rise of nationalism among the nineteenth century intelligentsia underscored the apparent differences between the Great

Russians and Ukrainians. Throughout their history the Ukrainians looked toward the west for cultural borrowings. Just as, centuries before, the transfer of the Government from Kiev (once the center of Russian civilization) to Moscow had aroused strong Ukrainian antagonism, so did the modern collectivization of agriculture. Occupying a rich fertile plain, the Ukraine produces about half of the grain supply of the USSR. In order to carry out the intensive electrification policy started by Lenin, construction of hydroelectric plants has had a prominent place in Soviet five-year plans, and the colossal Dnieper Dam, which resembles our own Grand Coulee Dam, is in the Ukraine. The exaltation of Taras Shevchenko, their beloved poet, and the claim that Ukrainian is not a dialect of Russian but a language in its own right are other indications of a strong nationalist feeling among these people. It is interesting to note that many officials in the Kremlin, including Khrushchev, are of Ukrainian origin.

The Georgians, too, long resisted joining the Soviet Republics. Their nationalistic enthusiasm abated somewhat when a Georgian, Josef Stalin, became Premier. They accepted Christianity in the fourth century and from that time on were in contact with Byzantium and Europe. The Georgians highly prize this traditional tie with the East and West, as well as the fine literature they have evolved since the Middle Ages. They have kept intact their language, religion, and folklore in the face of a continual struggle for existence against such giants as the Turks, the Persians, and the Russians. They possess a warm humor, a rollicking bravado, and a wily sense of cunning.

The Turko-Tatar (Turkic) peoples are a most interesting ethnic group. These Moslems, living in various parts of southeastern Russia and central Asia, are historically remnants of the many migrations from the East. Subjugated by the Tsarist government during the second half of the nineteenth century, they have maintained their national identity and their Muslim faith. Through a pan-Turkic movement, many tried to gain their independence during the Revolution. Their attempts kindled a strong feeling of nationalism among the Uzbek, Turkmen, Tadjik, Kirghiz, and Kazakh peoples. Although there are still nomads living among them in the vast desert areas of the republic, the Turkmen in the USSR chiefly follow an agrarian economy. In the traditional manner, men shave their heads and wear high fleece caps. Possessing very few natural resources, this republic has not seen much industrial development.

The Family

The family is a basic institution of Soviet society. In the earlier years of Bolshevik power, the government set out to abolish the traditional family unit, but failed miserably. Today the State recognizes the family as an important social and educational force in preparing the child for his responsible role in Soviet life. Together with the school and youth organizations, such as the Octobrists (**Октябрята**), the Pioneers and Komsomol Youth (**Пионеры и Комсомольцы**), the family teaches the child to be obedient and submissive to his parents, his teachers, and his leaders in the government. The Soviet state, like the traditional Russian communal system (**мир**), exercises a most active control over parents in the rearing of their offspring. Actually, this concept of maintaining strict discipline in the home is not altogether new; it may be found in the 16th century **"Домострой"** in which there are rules on how to bring up children.

In the majority of Russian families the mother and father work. This situation usually leaves the child in the care of the grandmother (**бабушка**) who exercises an influence over him that oftentimes is incompatible with that fostered by the State. The grandmother, being of an older generation, is more than likely to instruct her grandchild in Russian folklore, customs, traditions, and religion. The grandmother's role in the home may have been one of the reasons that the State has spurred the establishment of boarding schools.

Living conditions and the housing shortage still pose a problem for the well-being of a family. This situation has been a popular theme for satirists. The Twelve Chairs (**"Двенадцать стульев"**) by Ilf and Petrov is a humorous work which satirizes the housing situation. Poorly-constructed and overcrowded apartments with very little privacy have detracted from the home as a focal point. The pressures of outside activities -- factory meetings, the observance of political holidays, voluntary overtime work, and the like -- have further weakened the home. During the past two decades the Soviet family has become smaller in number and less religious. Divorce has been made more difficult to obtain (partly because of the declining birth rate) by increasing the cost involved and by requiring an official public announcement that must appear in a newspaper. At the same time, the role of the mother in the household was strengthened with the passing of the patriarchal system.

The role of the Soviet woman in the economy is not fiction but fact. According to Soviet statistics, women comprise 45 per cent of the total labor force in industry and 58 per cent of the workers on the collective and state farms (**колхозы и совхозы**). Aside from their manual labor, it is interesting to note that there are 300,000 women doctors, 1,400,000 women teachers, and another 150,000 women engaged in scientific research. In view, too, of their outstanding performances in international track and field events and other feats requiring physical strength, it is no small wonder that the Soviet government gives recognition to their achievements and their devotion to the cause of Communism.

Education

The Russian has an extraordinary respect for education and educated people. In providing youth with an education, the State in return expects them to contribute their best efforts in studies and, later, when they serve the State. While seemingly emphasizing non-discrimination on grounds of race, color, sex, language, and national or social origin, the State does discriminate on grounds of political beliefs and opinions. The educated Russian, in fact, is a product of a State-operated system of education that is in force on all levels from preschool years up through the university. Communist-controlled and oriented, the system emphasizes a scientific-materialistic approach in all fields of human knowledge. The belief is that, by training and self-improvements, man can eventually overcome his heredity.

awarded only after four years of research work. The Russian word for student (**студент**) is used only on the university level, while the Russian word for pupil (**ученик**) is employed on the primary and secondary levels.

An intense eagerness for learning permeates the entire structure of Soviet society. The Russian has an insatiable thirst for books and reading. "A book is a most faithful friend, a source of knowledge," is a maxim that a Russian learns quite early in life. His reading is controlled by the State and includes the propaganda required by the State. Nonetheless, the Russian does read Shakespeare and many approved classics found in western literature. He is fascinated by such American authors as Ernest Hemingway, Arthur Miller, Jack London, Mark Twain, John Steinbeck, and Henry Wadsworth Longfellow. A typical scene in any city is the thick clusters of sidewalk book stalls around which flock people of all ages and walks of life.

Recreation

Because of the housing shortage and crowded living conditions at home, Russians in the cities generally go out of doors for their recreation. The most popular form of diversion is the **прогулка** or stroll. With the automobile still difficult to obtain, the people walk a great deal more than Americans do. Within walking distance, for example, one usually finds a Park of Culture and Rest (**Парк культуры и отдыха**), a kind of amusement part for which one pays a nominal admission fee. There are about fifty such parks in Moscow alone. Some are quite large. Here one can find a great variety of recreational activities: free moving pictures, concerts, dancing to Russian "jazz," chess matches, puppet shows, boating, tennis, volleyball, and so on. Some parks even have a circus, always well attended. The largest and most patronized parks (**Сокольники, Измайловский,** and **Горький**) also provide equipment for some team sports. Over week-ends one can rent a "one-day" cabin with meals, although there is generally a waiting list for these. At the **Лужники** park one has his choice of winter sports -- some for individual participation, others for spectators.

Another form of recreation growing in popularity is competitive sports. In February the Soviet national skating championship matches are held in Lenin Stadium. At **Лужники** one has at his disposal many sports arenas, gymnasiums, and outdoor playing fields. Boxing, tennis, basketball, swimming, water polo, and skiing are featured. At **Измайловский** one can ride on a **тройка**, a sled drawn by three horses. The aim of the Russian sports program is not only to provide competition within the Soviet Union but also to produce outstanding athletes for international competition. The State expects its athletes to win gold medals in all sports. The Russians are reluctant to compete in a sport in which they do not excel, and in which they feel they cannot take first place. In track and field events the Russians have given a good account of themselves in the Olympics as well as in various other international meets. The name of Brumel, for instance, has become familiar to sports fans all over the world. Russian women, even more successful than their male counterparts, have been taking first-place honors consistently. Team sports such as soccer, hockey, backetball, and volleyball attract participants and spectators in all parts of the country from the kolkhoz to the factory. Large stadiums have been built in the larger cities.

Some Russians enjoy playing **лапта**, a game resembling American baseball. Others are fond of bicycle and motorcycle riding. The more affluent city dwellers have their summer cottage (**дача**) in the country where they can relax from the pressures of city life. Workers on the kolkhoz and in the factory, who have successfully fulfilled their production quotas receive a bonus from the State -- usually a short stay at a health resort (**санаторий**). Mushroom picking and playing dominoes (**домино**), checkers (**шашки**) or chess (**шахматы**) are also popular pastimes.

The opening of the "**Большой театр**" in Moscow heralds the beginning of the winter season. Tickets for performances of the ballet or opera are sold out months in advance. The most beloved works performed are the ballets Swan Lake ("**Лебединое озеро**"), Sleeping Beauty ("**Спящая красавица**"), and Romeo and Juliet ("**Ромео и Джульетта**"), and the operas "**Борис Годунов,**" "**Евгений Онегин,**" and "**Пиковая дама.**" During the winter, also the Tchaikovsky international musical competitions are held in Moscow. Entrants from all parts of the world give expert performances. The American pianist, Van Cliburn, attained world fame as a result of his gaining first place in one of these competitions.

Russians are particularly fond of puppet shows (**Кукольный театр**). The Obratsov puppets in Moscow are among the best in the world. The winter carnival, patterned after the old prelenten **масленица** of tsarist days, attracts big crowds. Skating and troika rides sharpen an appetite for such refreshments as **блины, пирожки, сосиски, колбаса, пельмени,** and other **закуски**.

Russians like to go sightseeing. In Moscow some favorite sights might include: **Кремль, мавзолей Ленина, ГУМ, храм Святого Василия Блаженного, Московский университет, Третьяковская галлерея, Большой театр, Детский мир, метро, Динамо (стадион), и Свято-Троицкий монастырь в Загорске.** In Leningrad the Russians frequent such places as the **Эрмитаж (Зимний дворец), Исаакевский собор, Казанский собор, Петродворец, Невский проспект, Петропавловская крепость, Адмиралтейство, Кировский театр, и Смольный.**

Religion

In view of the materialistic basis of the Soviet system of government, it is not surprising that the Communists oppose religion. The Church-State relationship that existed before the Revolution is no longer tolerated. In fact, even though religion is practiced by millions, it is strictly controlled by the State. Freedom of worship is granted under the Constitution to Baptists, Jews, Moslems, Russian Orthodox, and other religious sects, but in reality all are subject to the dictates of the Party. While making temporary concessions to the practice of religion, the Party by no means has given up its political and scientific propaganda against it. After two decades of burning and closing churches and liquidating the clergy, the Communists discovered in 1937 that religion was like the head of a nail: "the harder it was struck, the deeper it was driven."

They then resorted to tactics of coexisting with an enemy that cannot be destroyed immediately, but who they believe will in time weaken and collapse by itself. Khrushchev's much publicized threat to "bury" the United States is an illustration of this policy.

When the Germans invaded the Soviet Union in 1941, the government found it expedient to use the church to bolster morale, nationalism, and patriotism. Relaxing their hostile propaganda against the Church, the Red rulers reopened the doors of many closed churches and reestablished the Patriarchate which had been abolished earlier. Stalin saw that the Church was contributing a valuable service to the nation. Remembering the deep-seated piety of the Russian faithful and their traditional response in times of national crises, the Kremlin decided that the Church could be relied upon for its loyalty if carefully controlled.

More recently religion has been subjected to new attacks. The wide dissemination of atheist propaganda helps to explain the ignorance and indifference of Soviet youth toward religion. Among the various faiths, the historic Russian Orthodox holds a privileged position partly because it represents a national and historic heritage -- two elements the Soviet regime is trying to revive.

The gregarious nature of the Russian and his dependence on the community to help share his joys and sorrows find expression not only in the Communist collective (**коллектив**) but also in the Russian Orthodox Church. Within this Church the believers pray more fervently and experience their faith more fully in the ecumenical spirit (**соборность**). This does not mean that a Russian lacks individualism or an individual personality; we know of his rebellious spirit. But the Russian personality has been strongly shaped and influenced by the communal way of life experienced within the **мир** and in the present Soviet **коллектив** and by the living force of **соборность** found in the Russian Church.

Government and Politics

Although the Union of Soviet Socialist Republics, a totalitarian state consisting of sixteen republics spread out over two continents, has its roots deep in Russian history, it is quite different from the autocratic government of the tsars. Under the Holy Russian Empire the tsar was an autocrat who employed traditional institutions such as the army, police, government agencies, and the church to rule over his people. Under communism, Soviet Russia employs these and other totalitarian techniques both for maintaining order and for creating a new kind of society.

To govern this huge country of more than 200 million people, two separate but well-coordinated institutions have been set up: the first is the Soviet State and second is the Communist Party. The State carries out the domestic and foreign policies worked out by the Communist Party. The State consists of a pyramid-like structure whose base is made up of thousands of local soviets or councils of workers' deputies. Today's local soviets are patterned after the nineteenth century Russian councils known as the zemstvos (**земство**). Above these are the district (**район**) soviets and the regional or provincial (**область**) soviets, and above these are the soviets of the republics. Thus, tier upon tier, the structure rises to the All-Union Supreme Soviet of the USSR, the sovereign power of the country. Concerning itself mainly with legislative matters, the Supreme Soviet or parliament is composed of two chambers: (1) the Council of the Union with more than 600 deputies supposedly elected by the people, and (2) the Council of Nationalities with approximately the same number of deputies, but elected on the basis of nationality. The actual day-by-day government of the country rests, however, in the Council of Ministers, or cabinet, appointed by the Supreme Soviet upon recommendation of the Communist Party.

The most powerful organization, the Communist Party, completely controls every branch of national and local government. It should not be confused with the soviets or councils. From the center out to the remotest villages, these two institutions, the State and the Communist Party, run parallel -- each with its own newspapers, headquarters, and officials. The official Soviet newspaper in Moscow, for example, is **Известия** while the official Communist newspaper is **Правда**. It should also be noted that the Communist Party is the only legal political party permitted in the Soviet Union.

The center of communist power lies in the Central Committee which is composed of three parts: the Presidium, the Secretariat, and the Committee of Party Control. The Presidium (formerly known as the Politburo) has far-reaching power and deals with matters of government policy. The Secretariat concerns itself mainly with administration and personnel. The Committee of Party Control sends out agents to all parts of Russia to observe and report on "weak" members.

Through its monopoly of key positions in government, social, economic, and cultural organizations, the Communist Party controls practically every aspect of Soviet life. There are only ten million Party members, but they have authority over the lives of the entire population of 218 million. The Party manipulates the people according to its policies and maintains a firm control over them. The Party's presence, therefore, is felt everywhere and the people are given very little opportunity to participate in the government. Communist leaders demand obedience and discipline, as well as constantly repeated assurances of loyalty to the government. To maintain their control, Party leaders do not hesitate to resort to any means whatever: propaganda, economic rewards, or even terror.

The Soviet people have suffered and sacrificed much under this system. In building a communist state, the Kremlin found it imperative to establish an all-powerful military, political, and industrial nation at the expense of the peoples' freedom. It has been strong enough not only to survive World War II but also to continue growing in strength at home and abroad. Since the repressive measures of Stalin were exposed and publicly condemned as sins against Soviet society, the life of the ordinary citizen has become more bearable, although not entirely so. The Soviet people at present seem more relaxed with fellow citizens and foreigners. But they have not forgotten their fears, realizing that terror and secret police activity might again be directed against them on a full scale. Soviet citizens still must carry at all times their internal passports for identification purposes and are not permitted to travel about freely. Similarly, they may not participate in unauthorized associations of any kind without undergoing the scrutiny of the Party. In elections they vote only for candidates selected by the Party. Even though the Soviet populace may be dissatisfied with its lot, there is no hint of any serious threat against the government at least for the time being.

Language

The history of the Russian language reflects the development of the Russian people. The most momentous event of cultural significance for the Slavs was the creation of the Church Slavonic (**Церковно-славянский**) alphabet by the Greek missionaries Cyril and Methodius who preached Christianity to the Bulgars in the Vernacular and translated the Gospels. Since the Slavic tongues were very similar linguistically, the written language created by them was understood by the various Slavic ethnic groups. Old Slavonic thus became the lingua franca of the Slavs and the bridge that linked them with Byzantine culture. In the West, Latin was the only language of religion and culture but it was not understood by the lower classes; in the East, Old Slavonic was used and understood by all classes.

The written Slavonic language was introduced together with Christianity into Kievan Rus (**Русь**) at the end of the tenth century. In copying Old Church Slavonic texts, Russian copyists often deviated from the originals and flavored their writings with their own native speech. Thus evolved the first written language of Kievan Rus. With the economic and cultural development of Kiev, the written language was employed in secular as well as in ecclesiastical documents. An historic example of the written popular language is the **Русская Правда**, an early code of laws compiled by Yaroslav the Wise. After the shifting of the political and cultural center from Kiev to Moscow, other changes took hold in the development of the language. Words such as **деньги, дань,** and **изба**, and other words in daily usage were borrowed from Tatar sources.

Later, during the reign of Peter the Great, the alphabet was simplified and secular books were printed in the new alphabet. In the Russian language appeared new words of Dutch, English, French and German origin, among them such words as **император, солдат, министр** and **температура**. Meanwhile, the first Russian grammar was published in Russia by Mikhail Lomonosov. During the rule of Catherine the Great, French influence predominated; the educated upper classes learned French before they learned Russian. Pushkin, for example, did not learn Russian until he was seven years old. Toward the end of the eighteenth century a wide cleavage become apparent between the language of the educated classes and that of the common people. It took the genius of Pushkin to form the typical national language of Russia. He united the diverse elements which he found in his language by incorporating rich, traditional Church Slavonic expressions, by employing proverbs, folklore, and songs, which he learned directly from the people, and by giving artistic expression to his writing through the introduction of foreign words.

The Soviet citizen, in essence, inherited the Russian language as it was formulated in the nineteenth century. The new Communist regime subjected the language to other reforms. Certain letters of the alphabet were discarded and replaced by other letters and new grammatical structures were initiated. Many words and expressions, such as those listed below, have appeared in the language and are current in Soviet speech: **товарищ, совет, Добро пожаловать!, пожалуйста** (often used in place of **спасибо**), **молодой человек** and **девушка** (usually used when addressing salespeople), **футболка** (a "tee-shirt"), **жетон** (a token used in "automats"), and **заочник** (a student taking a correspondence course). Such words as **господин** and **госпожа** have fallen into disuse and are employed only when meeting with foreigners; more frequently, however, **мистер** and **мисс** have been gaining wide acceptance. Especially in vogue are abbreviated forms of words or acronyms: **продмаг (продовольственный магазин), промтовары (промышленные товары), комсомол (коммунистический союз молодежи), совхоз (советское хозяйство),** Initials, too, are very much in evidence, such as **НЭП (новая экономическая политика), МЮД (международный юношеский день), ЦК (Центральный комитет).**

Some interesting colloquialisms are: **Во сколько..?** (rendered in grammatical Russian by **В котором часу?**), **Сколько времени?** (grammatically expressed by **Который час?**), **"некультурный человек"** (denoting a person with bad taste and manners), **двойной чай** (tea with two spoonfuls of sugar), and **стиляга** (a beatnik). Words such as **кондукторша, преподавательница, секретарша** and **докторша** (the feminine form indicating women occupying such professions and trades) are steadily disappearing in speech; as often as not, the masculine forms of these words are used for both sexes. Likewise, there are certain words, the meaning of which change with the function of the words involved, as for example: **Он работает в магазине** (He works in a store.) and **Магазин сегодня не работает**. (The store is closed today.) Then, of course, Soviet speech is flavored with foreign words which cause confusion in meaning because they are false cognates; among these words might be mentioned: **лимонад**(any bottled soft drink, not lemonade); **мармелад** (fruit-jelly candy, not marmelade; **конфеты** (candy, not confetti); **желе** (fruit gelatin, not jelly); **футбол** (soccer, not football). Russian words, on the other hand, have variable currency in the vocabulary of English-speaking people. Among them are babushka, balalaika, beluga, blintze, bolshevik, borsch, boyar, tzar, duma, intelligentsia, kolinsky, kopeck, kremlin, kulak, kumiss, mammoth, menshevik, pogrom, ruble, saber, sable, samovar, soviet, sputnik, troika, tundra, ukase.

Proverbs and Maxims

A very distinctive feature of Russian expression is the constant use of proverbs and maxims. The following list presents some of the age-old sayings that have enriched the Russian language for centuries.

Кто не сеет, тот не жнет.
Хлеб ешь зубами, а дело делай руками.
Без труда нет плода.
Дело мастера боится.
Не верь чужим речам, а верь своим очам.
Семь раз примерь, а один отрежь.
Поспешишь - людей насмешишь.

Тише едешь - дальше будешь.
Хороший хозяин одним глазом спит.
Корова в тепле, молоко на столе.
Шапка дома - Ваньки нет; Ванька дома - шапки нет.
Ножницы прямые, да руки кривые.
Ехал к обеду, а приехал в среду.
Не верь словам, а верь делам.
Ум хорошо, а два - лучше.
Не имей сто рублей, а имей сто друзей.
Семеро одного не ждут.
Жизнь прожить - море переплыть.
Солнышко садится - надо домой торопиться.
Не та голова хороша, что волосом густа, а та, что разумом полна.
По одежде встречают, по уму провожают.
Не живи чужим умом, живи своим разумом.
Язык болтает, а голова ничего не знает.
Пой не пой, все равно я не твой.
Чем умнее жена, тем сильнее семья.
Всяк человек своего счастья кузнец.
Кого жизнь ласкает, тот и горя не знает.
У кого что болит, тот о том и говорит.
Куй железо пока горячо.
На всякое хотенье есть терпенье.
После сладкого не захочешь горького.
За словом в карман не полезет.
Сколько слыхал, столько сказал.
По секрету всему свету.
Ешь пирог с грибами, да держи язык за зубами.
Не всякому слуху верь.
Наука - не мука.
Люди пишут не пером, а умом.
Грамоте учиться всегда пригодится.
Кого бьют, у того и слезы текут.
Будьте, как дома, не забывайте, что в гостях.
За мой счет, за твои денежки.
Дела, дела, как сажа бела!

History

Many peoples and races have lived and settled in what is now present-day Russia. History records the presence of the Scythians, Greeks, Persians, Goths, Huns, Turks, Finns, Slavs, Varangians (Vikings), Tatars, and Mongols. The invasions and migrations of these peoples have left their imprint on the ethnic composition of the Soviet population today.

Russian history has its beginnings in the coming of Rurik, a Varangian from Scandinavia, in the ninth century (862). Rurik came, as tradition has it, at the invitation of the Slavs and settled in the ancient city of Novgorod. The real organizer, however, of the early Russian state was Igor, who, under the protection of his self-appointed guardian, the warrior Oleg, united the scattered Slavic tribes, thus laying the foundation for the Kievan state. Soviet historians refute the theory of mass migrations by the Norsemen during the ninth century and contend that it was not the Scandinavians who brought civilization to the Rus. The Slavs of Oleg's time looked with fear and anxiety toward the East where numerous invasions and incursions originated. It is interesting in this connection to note the

anxiety of Soviet rulers in dealing with the Red Chinese. Oleg's military exploits are recounted in Russian folklore, an example of which is Pushkin's **Песнь о вещем Олеге**. Igor's place in Russian history is also immortalized in the epic poem, The Lay of Igor's Host (**Слово о полку Игореве**) and in the brilliant musical score of Borodin's Prince Igor (**Князь Игорь**).

Perhaps the most significant event in early Kievan history was the official acceptance of Christianity from Byzantium by Prince Vladimir (988 A.D.). The influence of this newly adopted religion permeated every aspect of Russian life. Today, when we look at Russia's art and architecture, hear its music, read its literature and drama, and see its government in action, we find in these areas the unmistakable imprint of religion. It is no wonder that thousands of Russians should stand in line to view the body of Lenin in the mausoleum when we stop to consider that half a century ago Russians also stood in line to pay homage to the relics of saints. It is difficult to erase completely the religious and spiritual traditions of a people overnight. The communist regime recognizes only too well the import of age-long traditions, beliefs, and customs of its people. It has discarded the family holy icon (**икона**), long revered by Russians, for propagandistic pictures of Lenin, Stalin, and Khrushchev. Setting itself up as a political force, the Kremlin borrows a traditional messianism for the purpose of advancing Communism throughout the world, changing the symbols and substituting a political ideology for religion.

A very critical period in Russian history arrived with the invasion of Russia from the East by the Golden Horde (Mongolians). As a result of 240 years (1240-1480) of Tatar domination, Russia became completely separated from Western civilization. Her culture, which had already developed during the Kievan period, suffered an overwhelming setback, the effects of which have been felt down to modern times. From the Tatars the Russians inherited a system of absolute rule and despotism; this system as practiced by tsars and the present regime may explain why the Russian character lacks the spirit of independence. From the Tatars, too, came a fatalistic attitude toward life, treatment of women as inferior beings, and introduction of slavery and slave traffic into Russia. However severe the Tatar yoke, it did not, however, destroy the Christian faith.

Ivan the Terrible (**Иван Грозный**) was the product of the Mongol period. Self-aggrandizement and total disregard for human suffering were the conventional norms of behavior among the Tatars. From his earliest years Ivan witnessed dissension, violence, atrocities and murder. It is not surprising, then, that his reign should be associated with violent events. For the first time, too, we see a tsar using to full advantage terror and the secret police (**опричнина**) as instruments of power in government. Executions were publicly conducted in Red Square in the presence of Muscovites so that an object lesson in exemplary citizenship might be learned. It is interesting to compare the practices of terror and purges of Ivan's reign with those of the Soviet regime. Ivan ruthlessly crushed the boyars and assumed the title of Tsar, the first in Russian history. He stabilized and consolidated the Russian State and, with the support of the Cossacks under the legendary leader, Yermak, he extended his autocratic kingdom deep into Siberia, seized the Tatar strongholds of Kazan and Astrakhan, and added many new territories to Muscovy. To celebrate the conquest of Kazan, Ivan commissioned two Russian architects to build St. Basil's Cathedral (**храм Святого Василия Блаженного**). It was Ivan, also, who laid the foundation for serfdom, whereby peasants lost their freedom and were forced to remain attached to the land. With his death came the end of the Rurik dynasty.

Succeeding his father, Ivan, to the throne, Fyodor I was too weak to rule effectively. The boyars once again resumed their struggle for power. Upon Fyodor's death ensued a period known as the "Time of Troubles" (**Смутное время**) in which violence, anarchy, treachery, and deceit prevailed. During this period (1598-1613) Russia was ruled by Boris Godunov, plotting boyars, and pretenders to the throne (specifically False Dimitris, who were supported by the Poles). Boris Godunov, of Tatar ancestry, exhibited considerable political ability as a ruler. He captured the popular imagination of the people, sometimes by his magic personality and sometimes by forceful coercion. His reign witnessed court intrigues, murder, chicanery, and widespread famine. This historical period is the theme of Mussorgsky's magnificent opera **"Борис Годунов."**

In 1613 the first Romanov, Michael, was chosen Tsar by the Zemsky Sobor (a representative assembly). He restored order and saved Russia from anarchy. The Romanovs were to rule uninterruptedly until 1917.

Ascending the throne in 1682, Peter the Great took upon himself the colossal task of reforming and rebuilding a backward nation in the mold of a strong European power. He viciously struck at those who dared to interfere with his ideas, including his own son. Endowed with a brilliant intelligence and an extremely strong will, Peter rapidly gained a mastery of the subjects required for a liberal education. He combined his studies with first-hand knowledge learned through association with experts and craftsmen, particularly with foreigners at home and abroad. From his youth on he showed a keen interest in military science, ships, and shipbuilding, although Russia had no seaports at the time.

Aware of the backwardness of Russia as compared to the Western European nations, he attacked all vestiges of Oriental influences remaining from the long period of Mongolian subjugation. He forced the men to cut off their beards and men and women to wear Western clothes. He curbed the growing influence of the Russian church and monasticism. He abolished the Holy Patriarchate and created a Synod to take its place. To escape from the old Byzantine influences which crowded his youth, Peter moved the capital from Moscow to St. Petersburg.

Peter's travels through Holland and England resulted in his acquiring new, progressive ideas which he applied to Russian life. He reorganized the government along Western lines, creating a new administrative senate. To make Russia more independent he started many new industries. He also contributed largely to education and science, founding an Academy of Sciences similar to that in Paris and had books on technical matters translated into Russian. He is credited with the simplification of the Old Church Slavonic alphabet to facilitate the printing of secular literature and secularized the arts. He adopted the Julian calendar that was then in use in Europe.

With the development of St. Petersburg, Peter realized his dream of establishing a "window" on the Baltic. Architects, engineers, and artists from France, Italy, and England were invited to employ their skills in the construction of the new city, which still retains a "Western" appearance.

Like the present government of the USSR, Peter strongly believed in education. He did not think that it would be detrimental to his regime as later tsars feared. Under his initiative the first public newspaper **Ведомости** and the first public theater came into being. In foreign affairs Peter I made Russia a first-rate military and naval power with an ice-free port on the Baltic. He won important military victories over the Turks. His decisive defeat of the Swedes at Poltava was later immortalized by Pushkin's great poem. His ships could now sail from the Baltic into the Black Sea. With his encouragement Russian explorers discovered Kamchatka and the Kurile Islands, thus gaining for Russia scientific glory as well as new territory. He changed Russia's name from "Grand States of the Russian Tsardom" to the "Empire of all the Russias," proclaiming himself the country's first Emperor.

Peter the Great left a rich heritage for the rulers who came after him. The Soviet Union has found much to praise in his program of industrialization, his insistence on obligatory service to the state, his imposition of ideas and customs on the Russian people (which resembles the making of "the Soviet man"), and his ruthless extermination of all opposition, including the Church and the nobles.

The reforms of Peter brought about a struggle between a despot on the one hand and a backward Russian people on the other. He wanted an enslaved people to act in a free and responsible manner. This political-cultural paradox of despotism and freedom, isolation and enlightenment, under which Russians have lived so long, still goes unresolved in the Soviet Union.

After Peter's death in 1725, there was a period of struggle for power. The split between the serfs and the nobility widened, and many of Peter's attempted reforms died away. However, during the reign of Elizabeth (1741-1762), there were a few notable events -- the founding of Moscow University, the establishing of the Academy of Fine Arts, and the construction of numerous buildings, such as the Winter Palace (**зимний дворец**) by the talented architect Rastrelli.

Catherine the Great (1762-1796), an "enlightened despot," followed in the tradition of Peter I. As a patroness of the arts and sciences, she enhanced the intellectual reputation of Russia. Widely read and well-versed in European literature and philosophy, she wrote on a broad range of subjects. She inspired and encouraged literary activity. She propagated the study of medicine and was probably the first Russian to submit to inoculation against smallpox. She advanced the cause of education, especially among the children of the nobles, recognizing its potential for developing character and good citizenship. She continued the tsarist policy of subordinating the Russian Orthodox Church to the state, but did permit freedom of worship for other faiths. Imbued with eighteenth century ideas, Catherine carried on an extensive correspondence with leading French writers of the period. While professing liberal ideas, she was in most practical instances a despot. Attempting a codification of laws, Catherine drew up a set of "instructions" in which she opposed torture and capital punishment and further enslavement of peoples, and demanded a more equitable levying of taxes on the peasants. Catherine's Instructions became a monumental contribution to eighteenth century thought. Translated into many languages and admired by Voltaire, they served as a model for reformers. Ostensibly anxious to improve the lot of the peasants, in actual practice she favored the upper classes. The discontent of the peasantry found expression in the Pugachev rebellion. Another protest against serfdom and autocracy was echoed through Alexander Radishchev's "Journey from St. Petersburg to Moscow" (**Путешествие из Петербурга в Москву**).

Alexander I was on the throne when Napoleon's armies invaded Russia. The Russian people united in one big effort to repulse the enemy. The national spirit ran high, particularly in such decisive battles as Borodino. The severe winter, lack of supplies, and skillful Russian tactics of retreat were other factors that led to Napoleon's disastrous defeat. Hailed as the liberator of Europe, Alexander promulgated his Holy Alliance, which, simply stated, was a promise by European nations to conduct relations among themselves according to the basic tenets of justice, Christianity, and peace. Believing that the Alliance might become an instrument of despotism, the United States was not interested in subscribing to it. Later, Russia's expansionist policy of the Northwest coast of North America and her intentions of aiding Spain in Spanish America led to the formulation of the Monroe Doctrine.

When the government discovered that the universities were becoming hotbeds of revolutionary thought, it did not hesitate to root out all radical and liberal elements. The wholesale persecution waged against liberal-minded groups led to the Decembrist revolt of 1825 -- the first act in the Russian revolution. Among the participants in this revolt were young army officers and nobles of a liberal turn of mind. Exposed to European revolutionary ideas, they insisted that the monarchy institute overdue political and social reforms. In essence they demanded changes to improve the lot of the serfs and some form of constitutional government. Needless to say, the uprising of the Decembrists was cruelly snuffed out by the autocratic Nicholas I. As before, the demands of the well-meaning liberals went unheeded. But the repercussions of this fateful event were to have a far-reaching significance later, in the cataclysm of 1917.

Alexander II is sometimes alluded to as the Lincoln of Russia, because he emancipated the Russian serfs in 1861, two years before Lincoln's Emancipation Proclamation. Even though the freeing of the serfs did not solve the peasant problem, it was a courageous step in the right direction. After the emancipation, the peasantry still lived and worked on the land. Once declared free, each peasant was obliged to pay off his landowner in money (**оброк**) or services (**барщина**). Furthermore, the land held by the peasant actually was not his own personal property, but rather held in communal ownership by the village commune (**мир**). Thus, even though a peasant resident of the mir might pay off the price of the land, the land still never became his own. The Soviet bears resemblance to the mir. The failure of the tsars to resolve the land problem contributed in no small measure to the outbreak of the Russian revolutions of 1905 and 1917.

Among other notable reforms enacted by Alexander II were the establishment of the **земство**, (a form of representative government on the local level), trial by jury, and other judicial reforms. To the Russian, who never experienced benefits derived under a constitutional government steeped in the democratic Anglo-Saxon traditions, even these few reforms of Alexander seemed very significant.

Little known is the fact that, during the reign of Alexander II, a Russian Cossack, General Turchin (Turchaninoff), valiantly fought for the Union cause during the critical days of the Civil War. Probably better known, however, is the fact that the tsarist government sent a friendly squadron of ships to New York and San Francisco to discourage any attempts on the part of the French and British to intervene on behalf of the Confederacy. Against this background of improved relations between the two countries, the United States purchased Alaska in 1867 through the skillful negotiations of Secretary of State William Seward.

Plagued by almost endless domestic problems at the end of the 19th Century, the Russian monarchy seized upon the idea of engaging in a "small" war to divert the attention of the people from internal crises. The tsarist policy, much like present Soviet strategy, used an enemy, real or fictional, to unify and strengthen the government's position on the homefront. As if tailored to its needs, such a conflict broke out with the Russo-Japanese War of 1904. Unexpectedly, the Japanese inflicted defeat upon defeat on the Russians, causing loss of morale, economic depression, and revolutionary activity at home. The war turned out to be extremely unpopular. Contrary to the tsar's expectations, the Russian people did not rally to the appeal for unity. Faced with the urgent necessity of quelling rebellion at home and putting its affairs in order, the monarchy anxiously sought an end to the war. Through the mediation of the United States and President Theodore Roosevelt, a peace treaty was signed at Portsmouth.

The "small" war, far from distracting the people from their social and economic plight, resulted in increased unrest among factory workers and peasants. Crippling strikes and pillaging by peasants became widespread. Hoping to improve the deteriorating conditions through religious and peaceful means, Father Gapon led a large mass of workers to the Winter Palace to petition Tsar Nicholas II for aid in their cause. The imperial soldiers committed the blunder of opening fire on the crowd. This attack on unarmed demonstrators resulted in many workers joining revolutionary groups. More alarming still, it triggered a chain of mass uprisings and strikes throughout the Empire -- the Revolution of 1905.

As a result of the Russo-Japanese fiasco and internal revolt, the government had no choice but to embark on a course of political reform. The Duma, a legislative body, was formed. Agrarian reforms were ably administered by Peter Stolypin, prime minister under Nicholas II. Stolypin's agrarian policy envisaged each peasant owning his private farm. He favored the transformation of Russia into a nation of individual farms operated by independent farmers. With this long-range objective in view, he began to break up the old peasant communal system. It should be kept in mind that the Russian peasant rarely possessed individual property rights. It is not surprising, therefore, that he should be found in the ranks of the revolutionists clamoring for land.

On the eve of the First World War, the monarchy of Nicholas showed unmistakable signs of disintegration. Internally it was suffering from political and economic instability and rocked by strikes and riots. Ill-prepared and ill-equipped, the Russians entered the war with the conviction that it would not last long. Because of disastrous defeats and tremendous military losses at Tannenberg, the morale of both the army and the people weakened. Added to this depressing situation, soldiers were joining revolutionary mobs, and famine stalked the country. The scandalous incidents involving Rasputin (the "Mad Monk") because of his privileged position in the royal family, stirred the wrath of the people against the regime. Rasputin, a charlatan who was neither a monk nor a priest, was favored by the superstitious Tsar and Tsarina because they believed that he could relieve their son's hemophilic condition. Since he was trusted by them, Rasputin made many decisions for the Tsar and his wishes prevailed in many areas of the government and the Church. In 1916 he was assassinated.

The embroiled and turbulent situation in Russia was no task for the weak-willed Nicholas. The last of the tsars of the Romanov dynasty abdicated. He and his wife and children were later murdered. Thus Russia's stormy history brings to mind the legendary ninth century appeal of her early Slavic tribes: "Our land is great and rich, but there is no order in it; come and rule and govern us." As if these words were directed at them, the revolutionary groups took the cue and accepted the challenge.

With the throne vacant, the Duma set up a provisional government headed by Alexander Kerensky. At this same time an event occurred which later was to have political significance -- the forming of the Petrograd Soviet of Workers' and Soldiers' Deputies. In October, 1917, after Lenin's return to Russia by the Germans in a sealed railroad car, the Bolsheviks stormed the Winter Palace. The Provisional Government was overthrown. Thereupon the Congress of Soviets approved Lenin's declaration to give all power to the Soviets, to bring peace to the country, and to nationalize land. Russia was now on the road to building a socialist (communist) republic of workers and peasants.

Literature

From its very beginning in the tenth and eleventh centuries Russian literature displayed a religious, didactic, and social tone. This spirit of social consciousness was to be the dominant theme in the history of Russian letters. During the Middle Ages literature abounded in rich, ancient folk chants (**былины**) and was written in Church Slavonic and in the vernacular. Probably the greatest literary work of this period was the "**Слово о полку Игореве**" (twelfth century). Its unknown but talented author vividly describes Igor's campaigns in rich, lyrical language.

The eighteenth century ushered in the age of classicism. The Russian language was systematized and further developed by the foremost scholar of his time, Mikail Lomonosov, the political reformer Alexander Radishchev, the poet Gavriil Derzhavin, the historian Nikolai Karamzin, the fabulist Ivan Krylov, and the dramatist Alexander Griboyedov. Krylov (or "**Батюшка Крылов**" as he is known by Russians) is particularly interesting since he wrote in the vernacular, rich in popular sayings and proverbs (**поговорки и пословицы**) familiar to the average reader, at a time when literature was reserved generally for the upper classes.

The nineteenth century is usually called "The Golden Age" of Russian literature. This age produced Russia's greatest poet, Alexander Pushkin (1799-1837), who exerted a tremendous influence on all Russian writers that followed him. He purified and enriched the Russian language and wrote memorable works in all genres. Many musical compositions by leading Russian composers are based on the works by Pushkin. These include Mussorgsky's *Boris Godunov* ("**Борис Годунов**"); Tchaikovsky's "**Евгений Онегин**" and "**Пиковая дама**"; Rimsky-Korsakov's "**Золотой петушок**" and "**Царь Салтан**";Rachmaninov's "**Алеко**"; Glinka's "**Руслан и Людмила**"; and Asafayev's Ballet, "**Бахчисарайский фонтан.**"

Pushkin's contemporary and admirer, Mikhail Lermontov, represented the Romantic movement. In his only prose creation, *A Hero of our Time* (**Герой нашего времени**), he portrays the Caucasus as an untamed mountainous region similar to our Wild West. The dashing Cossacks play the role of the cowboys while the natives can be compared to our Indians during a long campaign of warfare and skirmishes. Like Pushkin, Lermontov is best known as a poet, and, like Pushkin, was killed in a duel. His poems **Демон**, **Ангел**, and **Бородино** are familar to every literate Russian.

Nikolai Gogol's "**Мертвые души**" introduces the age of so-called realism in the novel, the most predominant genre in Russian literature. Significant, too, is Gogol's "**Шинель**", the first of a long series of philanthropic stories portraying the poor, the oppressed, and the weak. "**Ревизор,**" the national comedy of Russia, is a satire on the political corruption in an inefficient bureaucratic government. Gogol's humor, oftentimes referred to as "laughter through tears" (**смех сквозь слезы**), is still popular with the Russians today.

Ivan Goncharov's famous novel, "**Обломов**", depicts a weak character who is completely incapable of any sustained work or activity. The portrayal of Oblomov was so convincing that "Oblomovism" became a household word. Oblomov's inability to act is a symbol of the mental and physical stagnation of the idle-rich nobility of the nineteenth century. He was in many ways a prototype of what the Russians refer to as "the superfluous man" (**лишний человек**).

Ivan Turgenev, the most expressive spokesman for Western ideas as opposed to Slavophilism, achieved lasting fame through two of his novels: "**Записки охотника**" and "**Отцы и дети**". The Sportman's Sketches, often compared with Harriet Beecher Stowe's Uncle Tom's Cabin, aroused sympathy for the oppressed Russian serf. Fathers and Sons deals with the typical conflict between the older and younger generations. The hero, Bazarov, is a spokesman for "nihilism" -- a term that Turgenev himself introduced. In "**Рудин**" we meet another superfluous man who sits in his ivory tower and philosophizes, but who fails to execute any practical tasks in life. On the other hand, the women in Turgenev's works are strong, resourceful, and resolute. Liza, in "**Дворянское гнездо,**" serves as a good case in point. Turgenev's novels admirably illustrate the traditional elements in Russian literature: social consciousness, weakness of plot structure, and strong character portrayal, expecially of women.

Following Gogol's lead in championing the downtrodden and oppressed, Fyodor Dostoevsky produced several remarkable novels painting the Russian character at its best and at its worst. His deeply analytical character portrayals reveal an expert observer of psychology. While other realists described the external characteristics of the Russian, Dostoevsky penetrated and probed the Russian soul. Himself an epileptic, he was more sympathetic and understanding toward his fellow man. Problems of good and evil, freedom of the will, Slavophilism, and suffering are constant themes in his works. There are no bad Russians, according to Dosteovsky, until they come in contact with foreign "isms." His first important novel, "**Преступление и наказание,**" for example, deals principally with the clash between the Slavophiles and Westernizers. The main character, Raskolnikov, becomes a criminal after being led astray by Western intellectualism. In the end he reasserts his true Russian spirit, repents, and is spiritually reborn through human suffering. Dostoevsky's masterpiece, "**Братья Карамазовы,**" is a panoramic study of Russian life in which each member of the family represents a different element of Russian society. Ivan states his case for the Westernizers, Dimitri symbolizes the Slavophiles, Alyosha and Zosima the Church, and the father, Fyodor, the reactionary group of the older generation. Dostoevsky believed that Russia's salvation would come only through the Orthodox faith and expounded a messianic prophesy that she would be saved by a spiritual leader and not by a radical revolutionist.

In the novel "**Бесы,**" Dostoevsky writes about revolutions and revolutionaries. Some of the ideas expressed by him were strikingly similar to the practices followed by the Nazis and the Communists in establishing and maintaining their new social order. In view of the ideas expressed by him, it is not surprising that the Soviet government should have withheld certain of Dostoevsky's writings from publication. The ideal of the "new Soviet man" finds little to emulate in the misfits, religious ascetics, and other complex characters of Dostoevsky.

The most famous Russian realist, Leo Tolstoy, wrote perhaps the greatest novel produced by any nation in modern times: **"Война и мир."** Whereas Dostoevsky's characters were chosen from the lower levels of humanity, Tolstoy wrote mainly about the nobility. True, he was conscience-laden with a "feeling of guilt and redemption in guiding the peasants" (**чувство вины и желание искупления руководит крестьянами**), so reminiscent of the populist era. Tolstoy, like many a "repentant nobleman" (**кающийся дворянин**), felt ashamed of his material wealth and social position.

Another of his novels, **"Анна Каренина,"** is also universally read. In his later years Tolstoy turned moralist and expressed his views on religion, art, and morality in such works as **"Воскресение," "Хаджи Мурат,"** and **"Исповедь."** He is possibly the only Russian author who enjoyed relatively complete freedom under the watchful eye of Tsarist censorship. Tolstoy is one of the most widely read authors in the Soviet Union today.

Russia's foremost dramatist and short story writer, Anton Chekhov, abandoned a medical career for literature. He won fame for his creation of mood and for his brilliant psychological development of character. After repeated successes in the short story, Chekhov became even more famous as a dramatist. His plays, **"Три сестры," "Чайка," "Дядя Ваня,"** and **"Вишневый сад,"** staged at the Moscow Art Theater (**МХАТ**), were warmly received by the public and critics. Chekhov's influence on other writers is not just limited to Russia; it is universal in scope. Chekhov's popularity has not suffered because of political or other trends in literature.

Maxim Gorky, (pen mane of A. M. Peshkov), spokesman for Russia's impoverished, unfortunate, and suffering humanity, was a realist who served as a bridge between the old Russian culture and the new Soviet ideas. His earlier stories depict the lives of social outcasts whom he describes in such stories as **"Челкаш," "Бывшие люди"** and the drama **"На дне."** After the Revolution of 1917, Gorky was the most popular and influential literary figure in the Soviet Union. Under his initiative the government introduced "socialist realism" into Russian literature, and it became the only permitted literary ideology in the USSR. He favored cultural continuity with the best elements of the past. Coming from the people, Gorky is the people's author in a real sense. But one does find a romantic flavor in some of his works, since he was a realist who wanted literature to rise above reality, not just to reflect reality. Gorky would say that one must not only write about existing things, one must also think about the things desired and the things which are possible of achievement. His autobiographical works, such as **"Мать,"** and **"Мои университеты,"** are among his best writings.

A reaction against realism came in the last decades of the 19th century. Inspired by the French Symbolists, the younger poets of this period emphasized the aesthetic aspects of literature and denied the necessity to portray and comment on the social, economic, and political scene. The leading writers of this period were Valery Bryusov, a master of poetic form; Konstantin Balmont, who excelled in musicality in verse; Fyodor Sologub, who provided a fine example of symbolist prose in his The Little Lemon; and

Dimitri Merezhkovsky, a religious aesthete, who became internationally famous for his *Julian the Apostate*.

Later writers, including some symbolists, turned their attention to religious aspects of Russian life, including the position of the Greek Orthodox Church. Among these writers were Vladimir Solovyov, A. S. Khomyakov, Vyacheslav Ivanov, Andrei Belyi, and Alexander Blok.

Russian literary critics played a vital part in the creation of revolutionary thought in Tsarist Russia. They contended that a writer should convey a social message as well as provide entertainment for the reader. The outstanding critic was Vissarion Belinsky whose keen and uncompromising views won him many followers, including Turgenev.

The tradition begun by Belinsky was continued by Nikolai Chernyshevsky, Nikolai Dobrolyubov, and Dimitri Pisarev. Chernyshevsky's **"Что делать?"** (What's to be Done?) is typical of the novel of the nineteenth century. Dobrolyubov's most famous work was *What is Oblomovism*? a biting criticsm of the idle-rich, lazy, ineffective life of the Russian gentry.

After the Revolution and the chaotic period of civil war that followed, the 1920's gave birth to some of the best works in Soviet literature. Poetry, especially, was on the upsurge and it was not unusual for poets to recite their poems in public. The Russians have an innate love of and natural inclination toward poetry. They not only like to hear it read, but also delight in reciting verses for themselves. Poetry has always served as a means of releasing pent-up emotions in troubled times. During World War II the Soviet government printed and distributed among the soldiers at the from pocket editions of poetry by the hundreds of thousands.

Two young gifted poets, Sergei Esenin and Valdmir Mayakovsky, attracted much attention during this decade. Exposed to peasant lore as a child, Esenin had loved old peasant Russia and decried the oncoming industrialization of his country. His poetry reflected the hopes and aspirations of the Russian people. While Esenin voiced his sentiments in praise of peasant life, Mayakovsky glorified the industrial worker. He utilized propaganda in his writings, convinced that by so doing he was helping to carry out the great social experiment of the Bolsheviks. Mayakovsky's best known play, *The Bedbug* (**"Клоп"**), satirizes the selfish and ambitious individuals who were overly active during the era of the New Economic Policy.

Despite severe government censorship, Soviet literature produced other writers who continued pre-revolutionary trends at a time when the new regime demanded a complete break with the past. These writers include Boris Pilnyak, Isaac Babel, Mikhail Zoshchenko, and Evgeni Zamiatin whose **"Мы"**, deals with a soulless communistic society and anticipates Orwell's *1984*. The historical novel is brilliantly represented by Alexei Tolstoy's **"Петр Первый ."** Mikhail Sholokhov's **"Тихий Дон"** depicts the colorful and dashing Don Cossacks of southern Russia caught in the bloody civil war that followed the Revolution. His later novels depict the effects of communist theories on village life in the Don region.

Other writers devote their efforts toward directing attention to the economic goals of the government. Katayev's novel, Onward Time! tells of the superhuman feats of Russian laborers in constructing a huge steel factory in the Ural wastelands. It describes the feverish pace which characterizes industrialization in the Soviet Union and focuses attention on the idea that there is little time to lose since Russia is poor and backward because of the time lost in the past. Technology, technological themes, fulfillment and overfulfillment of quotas in production occupy a central place in Soviet letters. Loudly decrying the "superfluous man" of the past, Soviet literature expectantly looks to the zealous Man of Action.

When the Russians were plunged into the throes of disaster during World War II, Soviet literature contained nothing but praises for the ordinary Russian citizen in whom were said to be found traits of extraordinary stamina, a strong moral fiber, superhuman capacity for suffering, and a traditional heroism. Such novels as Traits of the Soviet Man by Tikhonov, Russian People by Simonov, and Inspired Men by Platonov were the order of the day.

After the death of Stalin, Alexander Tvardovsky in his poem **"За далью, даль"** openly criticized Soviet literature for its lack of humanity and absence of the living man. He further expressed concern for more sincerity and artistic creativity in literary works. In 1954 a novelette by Ilya Ehrenburg, **"Оттепель"** (The Thaw), appeared. The title of this novelette became the symbol of a de-Stalinization period in Soviet literature. In The Thaw Ehrenburg dwells on the sufferings of Soviet people in the past, the humiliated and wronged in Soviet society, the falsehood of officially Soviet-adopted art, the longing for truth in literature, and the apparent escapism of artists.

The Party criticized Ehrenburg's deviations from the ideological line of socialist realism, but a spirited campaign against the cult of Stalin's personality unleashed a new "thaw". Many political prisoners were released, and for a short time it was possible, to some extent, to voice opinions about the negative side of Soviet life. Subsequently, Vladimir Dudintsev's significant novel **"Не хлебом единым"** was released. In this novel Dudintsev attacks Soviet bureaucracy, depicting ruling circles as an obstacle to peoples' freedom and creative activity. The inventor Lopatkin, hero of the novel, suffers from acts of Party functionaries, is imprisoned, and spends some years in exile. Dudintsev challenges the abuses of the Soviet system and calls for more intellectual freedom. After several other works appeared, Khrushchev took all Soviet writers to task. Once again they were put into the strait jacket of "socialist realism," which, of course, meant they were to serve the needs of the State as determined by the heads of the government.

From time to time there is evidence that Soviet writers are trying unsuccessfully to break away from the Party restrictions. The Party forced Boris Pasternak to decline the Nobel Prize for literature and expelled him from the Writers' Union for the publishing of his novel **"Доктор Живаго"** abroad. In **"Сентиментальный роман"** Vera Panova, in an air of nostalgia, portrays life in southern Russia during the early twenties. The young men and women in her novel seem perpetually exalted, arguing about their new life. Panova makes much of love and falling in love. Simultaneously, her characters discuss literary taste, creative spirit, whether or not one should wear make-up and silk stockings, and who is the best poet of the day. For both author and reader the book is a flight into the past. The farther away Vera Panova goes from the Stalin and Khrushchev reality, the more colored and beautiful life seems to be.

Vsevolod Kochetov, in his novel **"Братья Ершовы,"** tried to undo what Ehrenburg and Dudintsev had done in their novels. The story depicts an inventor who is exposed as a fraud by a Communist Party official, Gorbachev, who is Kochetov's hero. Gorbachev never takes a vacation, gives his whole life to the Party, is slandered by his enemies, and dies of a heart attack -- a Soviet martyr.

"Братья Ершовы" did not go unchallenged. Konstantin Paustovsky criticized the novel as an unjustified attack on the Soviet intelligentsia. Ilya Ehrenburg in his articles Lessons on Stendhal and Rereading Chekhov raised a protest against direct political control by the Kremlin in literature. Further, Ehrenburg attributes Chekhov's greatness, not as Soviet encyclopedias have it, to his analysis of decadent pre-Revolutionary social conditions, but to his individual qualities as a truthful, sincere artist who wrote from the heart about individual human beings.

The struggle for intellectual freedom among Soviet writers goes on. The Russians, as a people, are strong, resourceful, and resolute. But the Soviet government demands of its citizens a strict and blind obedience. Those who do not toe the line are subject to reprimand and reprisal. A case in point is the novelist Victor Nekrasov, who was expelled from the Communist Party. His articles **"По обе стороны океана"** published in the liberal literary journal **"Новый мир,"** were criticized for their "bourgeois objectivism." Mr. Khrushchev vehemently asserted that in reporting on his visit to the United States Nekrasov had failed to adhere to the Party line.

The young poet Evgeni Evtushenko, has come under Kremlin criticism for his poem **"Бабий Яр,"** in which he tells of the cruel massacre of Jews by the Nazis in the vicinity of Kiev during World War II. The Party reprimanded Evtushenko for underscoring Jewish martyrdom and for not showing what Nazism and Fascism are in fact. The Jews as a minority ethnic group strike a sore spot with the Party because this racial group has undergone religious and political persecution in the Soviet Union. Two recent novels **"Один день Ивана Денисовича"** by Alexander Solzhenitsyn and **"Один день в колхозе"** by Fyodor Abramov are likely to have a telling impact on Russians; their outright courage in attacking the wrongs of Soviet society must give deep satisfaction to many Russian readers.

Art

The most important impetus to the early development of Russian art was Russia's conversion to Christianity in the tenth century. Many artists came with the Greek missionaries and executed numerous mosaics, frescoes, and icons for the cities of Kiev, Vladimir, and Novgorod. Although Russian artists learned much from the Greeks, they did make changes of their own. Byzantine influence was felt until the eighteenth century, but was modified from time to time by the art of Italy and Western Europe, and by the folk art of Russia.

Up to the Mongol invasion, Kiev had grown into a very prosperous state and a leading cultural center. Because the Tatar yoke cut off Kievan relations with Byzantium, Novgorod became the art center of Russia. This was the period in which national art flowered. It is masterfully attested to in the depiction of national saints, in folk ornamentation, in national genre, and innovations connected with the iconostasis (**иконостас**).

Early Russian art reached its high point in the 14th and 15th centuries, the era that witnessed the struggles against the Tatars and Teutonic Knights and the beginnings of a unified greater Russia under Moscow. The most famous name of this period is that of Andrei Rublev, whose icon, The Trinity (**Троица**), is regarded as the most outstanding work of art between the 10th and 18th centuries.

Dionysios, known primarily for his frescoes, was a great icon painter of the early sixteenth century. With the revival of Moscow under Ivan III and Ivan IV and the conquest of Novgorod, Moscow became the undisputed center for all schools and styles. Simon Ushákov was a master in combining Byzantine elements with the realistic details of western European art.

Under Peter I secular art came into prominence, although Byzantine painting continued to thrive in the villages of Palekh, Mstera, and Kholui, as it had for many centuries. Peter invited artists from other countries and sent Russians abroad to study. The French painter, Jacques David, provided the inspiration for Russian classicism.

In the first quarter of the nineteenth century classicism was reduced to mere formalism due to the reaction against the revolutionary uprisings that took place in Europe at the time. Two large pictures are representative of this period: the first is K. P. Bryulov's The Last Day of Pompey (**Последний день Помпеи**) and the second, Alexander Ivanov's uncompleted masterpiece, Christ's Appearance Before the People (**Явление Христа народу**). A noted portraitist of this time is O. A. Kiprenskiy, whose most popular work among Russians is the painting of A. S. Pushkin.

The painters of the next distinguished school, the Itinerants (**Передвижники**), were realists and even propagandists. They emphasized content, attacked social injustice, and criticized religious superstitions. They portrayed miserable peasants, inept priests, and corrupt bureaucrats. Some outstanding names of this group were: V. G. Perov (1833-1882), V. M. Vasnetsov

(1848-1927), Ilya Repin (1884-1930), and K. A. Savitsky (1845-1905). Vasili Surikov (1848-1916) became famous for realism in historical paintings; N. N. Ge (1831-1894) and I. N. Kramskoy (1837-1887) for religious subjects; I. I. Levitan (1860-1909) for landscapes.

In the 1880's and 1890's social and political subjects no longer appealed to artists. It was a time of mysticism and individualism. The World of Art (**Мир искусства**), a group issuing a publication of the same name, scorned the sermonizing of the Itinerants, who were accused of debasing art. The former advocated the aesthetic element, painting gay and light subjects in bright colors, and choosing exotic subjects from the Orient, from mythology, and Russian folklore.

After the Revolution of 1917 the Itinerants lost their supremacy. A group called the "futurists," with government approval, took over the direction of art. Change and transformation were in the air. The main objective was to uproot the old and install the new in its place. The futurists reorganized old museums and opened new ones. They transferred private art collections to the state and exhibited them to the public. Although their theory was essentially abstractionist, they produced a myriad of propaganda pictures that helped the government in its struggle against foreign intervention. The futurists included such expressionists as Vasili Kandinsky (1866-1944) and Marc Chagall (1887-   ), both cubists and painters whose works resembled those of modernists in the West. To show its revolutionary leanings one group called itself "comfuturists" (communism-futurism).

Unlike the Itinerants, who consistently adopted a negative attitude toward society, the newly organized Association of Artists of Revolutionary Russia declared itself in favor of a positive stand. It proposed to paint its own era, the life of the peasants, the workers, and revolutionaries. This association was a congeries of schools ranging from cubism to naturalism, painting landscapes and still lifes exhalting life and labor under communism.

In 1932 all Soviet artists had to join a new organization -- The Federation of Soviet Artists. Amateur art grew in factory and farm. When World War II broke out, artists turned out a continuous stream of war posters. Some artists sought subject matter in Russia's past. Leningrad artists, during the critical days of 1941, bolstered Russian morale with all kinds of pictures.

The art galleries of the Soviet Union are visited daily by thousands of Russians. Leningrad takes special pride in its priceless foreign art collection at the Hermitage. Not to be outdone, Muscovites boast of their magnificent Tretyakov Gallery, a national storehouse of Russian art. The soviet art lover is limited in what he can view; his government permits only one acceptable basic principle of art, namely "socialist realism." It is a strange coincidence that, although among the pioneers of cubistic and abstractionist art were Russians (Chagall and Kandinsky), this type of painting finds no place in Soviet art today.

Music

Curiously enough, one of the dominant characteristics of Russian music is harmony; even though Russians for centuries have been living under social and political discord. The tremendous number of Russian songs and of musical instruments, such as the **балалайка, бандура, баян, гудок, гусли и домра,** is indicative of the Russian love for folk singing. Like poetry, song serves as an outlet for expressing the joys and sorrows of the people. Music it seems, is an essential component of the Russian temperament. As one critic puts it: "When two or three Russians meet, they are apt to break out into song."

With Christianity the Russians inherited the Byzantine chant, comparable to the Gregorian chant of the West. Russian genius reshaped this musical art form into a typically Russian chant called **знаменный напев.** Employing **крюки** (neumes) for its musical notation, sung in unison, and performed without any accompaniment (a cappella), the znamennyi chant enhanced the Russian Orthodox liturgy from the thirteenth to the seventeenth century. Interestingly enough, this chant fully blossomed in the reign of Ivan the Terrible, who was not only a patron of music, but also a composer of liturgical hymns.

Because of the opposition of the Church to secular music, a bona fide Russian nationalist music did not emerge until the appearance of Mikhail Glinka in the nineteenth century. Despite the late start in creating her music, as in the case of most other arts, Russia in a comparatively short time advanced to the forefront of the musical world. In an effort to "catch up," the Russians adopted western staff notation and harmony. As a result, Russian music lost much of its originality and power. The znamennyi chant also felt the effects of change. However, Dimitri Bortnyansky, the "father" of Russian church music, became its leading spokesman and composer.

Mikhail Glinka brilliantly demonstrated the new techniques by taking western musical styles and recasting them in a true Russian form. Inspired by the poet Pushkin and the nationalism stirred up by the Napoleonic invasion, Glinka initiated a new phase in Russian music. Almost all succeeding Russian composers were to follow his lead in basing their music on the Russian folk song, church music, folklore, mythology, and historical incidents. For example, Glinka's **"Жизнь за царя"** (A Life for the Tsar) concerns the hectic year of 1613 and the time of troubles. His opera **"Руслан и Людмила"** is based on one of Pushkin's fairy tales, while **"Камаринская,"** displays the gay atmosphere at the Russian country wedding.

Following in the footsteps of Glinka, Alexander Dargomyzhsky set his sights on producing more realism in Russian music. His many musical innovations included a protest against Italian influences in Russian opera and tapping the rich sources of Russian folklore.

The eighteen-sixties ushered in an era of liberalism and nationalism. The despotic Nicholas I was gone, and the country sighed in relief -- a new lease on life was felt everywhere.

Artists went to the ordinary people for their source material. In such an atmosphere the "Mighty Five" (**"Могучая кучка"**) was founded by Mily Balakirev. This group of nationalist composers consisted of Borodin, Cui, Mussorgsky, and Rimsky-Korsakoff. Scorned by professional critics and musicians such as Alexander Serov and the famous pianist Anton Rubinstein, these composers of the "Balakirev Circle" adamantly set out to fulfill Glinka's task of using native melodies, historical events, and folklore in concert music.

Alexander Borodin, a practicing chemist with a doctoral degree, was the first Russian composer to win international acclaim. The Polovetsian Dances from his opera **"Князь Игорь"** are authentic tribal dances found in Central Asia. Russians have always favored Modest Mussorgsky because he is the one composer who comes the closest to portraying the spirit of the people. His Boris Godunov, A Night on Bald Mountain (**"Ночь на лысой горе"**), and Pictures at an Exhibition (**"Картины с выставки"**) are familiar to music lovers everywhere. The Walt Disney film, Fantasia, used the "Bald Mountain" work for its musical theme. One of the foremost masters of orchestration and teacher of Stravinsky and Prokofieff was Nikolai Rimsky-Korsakoff. His works include the perennial favorite **"Шехеразада,"** and the fairy-tale operas **"Снегурочка,"** **"Садко,"** and **"Золотой петушок."** The latter is based on Washington Irving's Alhambra.

Peter Tchaikovsky is probably the best known of Russian composers. He did not, generally speaking, exhibit the nationalist fervor of Glinka or the "Mighty Five." His music is cosmopolitan in scope, subjective, melancholy, and lyrical. Tchaikovsky did much to popularize Russian ballet music. **"Лебединое озеро,"** **"Спящая красавица,"** and **"Щелкунчик"** are masterpieces to which the ballet greats, Nizhinsky, Pavlova, and Ulanova, have danced. His vast musical output includes the operas **"Пиковая дама"** and **"Евгений Онегин"** and seven symphonies of which the sixth, **"Патетическая,"** is perhaps the greatest. Tchaikovsky also wrote liturgical music. His music for the Divine Liturgy of the Russian Orthodox Church is sung by many cathedral choirs. Other prolific composers of church music are Gretchaninoff, Kastalsky, Tcherepnin, Lvovsky, Archangelsky, and Ippolitov-Ivanov. The great opera basso, Fyodor Chaliapin, recorded many compositions of these writers.

Science

Soviet science, culminating in recent years with numerous and successful spaceflights, is another cultural development which had its roots in the scientific advances of pre-Revolutionary Russia. One must not forget, for example, that Peter the Great founded the Academy of Sciences in 1724 and brought world fame to Russia. Benjamin Franklin was not the only foreigner to become a member of the Academy; such famous names as Bernoulli, Euler, and Einstein are also associated with it. Russia's greatest scientist, Mikhail V. Lomonosov, contributed immensely to the work of the Academy with his scholarly writings on chemistry, physics, mineralogy, astronomy, metallurgy, and other subjects. His Elements of Mathematical Chemistry (1741) anticipated the work of Dalton and Lavoisier. His astronomical studies led to his discovering an atmosphere around Venus. Unfortunately, his writings appeared only in Russian, and he thus found few readers outside of Russia.

The nineteenth century was similarly productive in scientific progress. A noted figure in mathematics was N. I. Lobachevsky, the founder of non-Euclidian geometry in 1826, who was ahead of his time in his ideas. In applied mathematics, P. L. Chebyshev made important contributions to the theory of errors. The name of Dimitri Mendeleyev is familiar to every student of chemistry; his periodic table of the elements predicted and described accurately new elements before their actual discovery. Experiments of P. N. Yablochkov were the arc lamp and of A. N. Lodigin with the filament lamp were done well before those of Edison.

Lodigin's patent on molybdenum and tungsten filaments was purchased by the General Electric Company in 1890. The first radiogram was claimed by A. C. Popov in 1894 -- before Marconi had obtained his patent. Among the world-famous biologists might be mentioned the experimental physiologists I. M. Sechenov and E. Metchnikov, the Darwinist K. A. Timiryazev, the geneticist I. V. Michurin, and the Nobel Prize winner I. P. Pavlov (conditioned reflex). A forerunner of rocket designers was K. E. Tsiolkovsky. Igor Sikorsky was a pioneer in the development of the helicopter.

The above-mentioned, of course, represent only a partial list of pre-revolutionary scientists who laid the foundation for present-day Soviet science. Receiving favored treatment, Soviet science was reorganized, expanded and made a part of the state's planned economy. The Academy also expanded its activities so that today it consists of eight divisions. These in turn control many institutes which carry on research in many fields. Some of the outstanding Soviet scientists are, the physicists I. V. Kurchatov, the Nobel Prize Winner L. D. Landau, P. L. Kapista, the Academician A. A. Blagonravov (of sputnik fame), mathematicians N. N. Bogolyubov and A. Kolmogorov, Nobel Prize winner in chemistry N. N. Semyonov and the jet plane designer, A. Tupolev.

Since the launching of the first earth satellite in 1957, the Soviet Union has demonstrated its strength in space technology. Following its initial achievement, the USSR sent into orbit the first man, Yuri Gagarin, and the first woman, Valentina Tereshkova.

VOCABULARY

Contextual Learning. In all phases of the foreign language course, vocabulary should be learned through use in meaningful context and not as isolated items in lists paired with their English equivalents.

Direct Association. On the first level of language learning, the nature of the vocabulary is such that identification or description of objects, persons, and actions can often be taught through demonstration without the use of English. The establishment of direct bonds in this way between the concept and the foreign word is the most effective method of acquiring vocabulary. The use of English, therefore, should be kept at a minimum as long as possible and, wherever possible, throughout the course. A direct association between the foreign word and its concept is the goal to be strived for in vocabulary learning.

Abundant Practice. As pupils progress, vocabulary expands rapidly. Nevertheless, it is essential to continue the contextual learning of vocabulary in association with familiar words and expressions. As abstract ideas are introduced and complex expression increases, the use of English equivalents may sometimes be necessary initially to convey meaning. Abundant practice of the new vocabulary in meaningful situational contexts, however, associates the foreign word with its concept. The more frequent and abundant the practice, the closer this bond becomes. With sufficient use, the English equivalent fades, and the foreign word and its concept blend in consciousness.

Vocabulary and the Skills. Pupils should be provided with experiences in learning and practicing vocabulary which will correspond to their need for using the new words and expressions in the various skills. This correlation becomes increasingly important as vocabulary expands. Those words and expressions needed for speaking and understanding should be learned and practiced through speaking and aural comprehension exercises; those needed for writing should be written. Where reading material contains new vocabulary, pupils should be informed as to which new words or expressions they are expected to master.

Vocabulary might be grouped into active and passive items. Active vocabulary comprises those items pupils are expected to recall for use in speaking and nonimitative writing. Passive vocabulary includes the items pupils are expected to understand aurally or in reading.

Active Vocabulary. Because active vocabulary is intended for instant recall, the learning of vocabulary and idioms for active use should be implemented by abundant practice in and out of class and in a variety of situational contexts. Only the most practical segment of the spoken language should be selected for active mastery. This vocabulary might be incorporated into language experiences designed for audio-lingual competency or derived from reading text materials which are practiced audio-lingually. The use of this vocabulary in all four skills is recommended to reinforce learning by means of a multiple sense appeal.

Passive Vocabulary. Passive vocabulary required for aural comprehension should always be heard by pupils, in oral reading, conversation and listening to tape recordings. This aural practice should approximate the normal tempo, accent, and intonation of a native speaker. The passive vocabulary for reading comprehension eventually far outstrips vocabulary for aural comprehension.

Reading Vocabulary. Active vocabulary of high frequency first encountered in reading should be incorporated into audio-lingual and writing skills. Passive vocabulary required for reading comprehension is most extensive in scope and may be learned for reading recognition only. Text materials suited to the level of the class should contain a variety of useful words in different areas of reading experience, such as history, biography, short stories, plays, novels, anecdotes, poetry, newspaper articles, menus, guides, notices, and signs. Representative texts and supplementary materials whose content emphasizes the universal rather than the specialized or picturesque might be selected because the aim in learning language as a tool for communication places a premium on absorbing words of highest frequency first. For ways to teach vocabulary through reading, see the chapter on "Reading."

Multiple Sense Appeal. After the prereading period, active vocabulary is best learned in a sequence of four steps in the process familiarly known as "hear, say, see, write" according to the principle of sequential learning. As pupils progress into the advanced grades, it may not be possible to follow this sequence exactly at all times. As far as practicable the pronunciation of new words and phrases should be presented orally by the teacher or via tape before the vocabulary is seen. Through inference, association, or if necessary, through English equivalents, teachers should make certain that pupils understand the meaning of the words.

Passive vocabulary for aural comprehension might be both seen and heard by pupils. The sequence may vary with the class activity and level of learning since, as pupils progress, much of the vocabulary may be derived from reading material which might be seen and heard at the same time, or read as homework assignment before it is heard. Also, it is advisable for pupils to see material destined for aural comprehension because the aural memory tends to fade more quickly than the visual memory. However, the spoken language is distinct from the written language. In order to understand spoken Russian, pupils must be given exercise in aural comprehension alone, either before or after the vocabulary has been experienced visually.

Passive (or recognitional) vocabulary for reading comprehension may be experienced aurally and visually or visually alone depending on the level of learning and the type of reading activity. In the early stages most reading will be intensive and will require aural presentation. As pupils progress, more reading will become extensive and require less and less aural presentation.

Building Vocabulary. Vocabulary is absorbed into pupils' habits of expression through abundant practice in meaningful utterances and in situational context. The context might arise in audio-lingual experiences, reading material, cultural experiences, or pattern drills. The assimilation of new vocabulary may be aided by such activities as the memorization of dialogues, short paragraphs, poems, jingles, or proverbs and by the singing of songs, the dramatization of playlets, and the playing of games.

The use of audiovisual aids in building vocabulary or in drilling new words is very effective. Such aids might include:

filmstrips
wall charts
comic strips
pictures
calendars
cartoons
moving pictures
game materials
chalk drawings
posters
maps
slides

Using Inference and Association. The use of inference and association is of vital importance as a device to circumvent the use of English. The development of this skill to derive meanings should be one of the aims in teaching vocabulary. Contextual inference is achieved through placing the new word in a context of familiar words or actions which makes it possible to derive its meaning.

Contextual Inference. Skill in deriving meanings through the context may be developed by:

- Associating the foreign word with the object or action
- Deriving the meaning of a word through
  (a) its place in a series or list (Части человеческого лица следующие: лоб, глаз, нос, губа, щека, зубы, подбородок.)
  (b) elimination (На праздниках мы ели торты, конфеты и мороженое.)
  (c) synonyms, antonyms, definitions, and paraphrasing
  (Он ничего не видит; он слепой.)
  (Я не здоров; я болен.)
  (Мальчик много делает; он лентяй.)
  (Мясник - это человек, который продает мясо.)

Inference through cognates and partial cognates. Skill in deriving meanings through cognates should be developed throughout the course. Since the Russian and English phonetic systems differ, cognates given aurally in Russian may not always be recognized until they are seen. However, since a large proportion of English words are derived from Latin either directly or through the Norman French, skill in inference through cognates and partial cognates should be developed from the beginning of language study. False cognates (футбол, лимонад) may be pointed out as they occur.

Inference through word formation. Some knowledge of word formation may enable students to grasp the meaning of many words. Prefixes and suffixes in word formation are helpful. Such examples of the derivation of meaning through word formation are:

писать - написать - подписать - записать - переписать
ходить - приходить - заходить - подходить -
говорить - поговорить - заговорить - подговорить - сговориться

Inference through word families. Inferring meanings through associating words in word families is of great value.

ученик - ученица - учитель - учительница - учебник - учеба
любовь - любимый - любопытный - любить

Total Vocabulary. Knowledge of vocabulary should be developed so that by the end of the course pupils will have more words

- in their reading vocabulary than in their listening vocabulary
- in their listening vocabulary than in their speaking vocabulary
- in their speaking vocabulary than in their writing vocabulary

Guides. Wordlists have been omitted from this publication. Guides to the selection of words and idioms to be included in the courses are found in the chapter "Teachers' Guides."

THE STRUCTURES

Introduction

Scope and Sequence

The structural items listed in the charts which follow are suggested for use in the order indicated to facilitate the achievement of competency in the four skills. The listings aim to serve as a guide to teachers in providing for language experiences in which structural sequences will be progressive and cumulative and have the scope which will give pupils both an adequate tool for communication in the foreign tongue within their language experience and a firm foundation for further study.

In organizing their courses of study, schools are not expected to restrict their teaching guides to conform in every point to the items included in the listings. Structures and verbs in addition to those listed for the grade, or sensible rearrangements of the sequential order among the grades, as required by "centers of interest," may be practical, since language skills for effective communication are to be developed through functional use and not according to the convenience of teaching the structures per se. The selection of the structures taught in each grade, therefore, should be determined principally by their use in authentic language patterns in meaningful, situational context.

Any item which teachers deem needful for the promotion of communication skills in centers of interest might be included as an expression to be memorized outright or to be developed in whole or in part in pattern drills as a structural item, regardless of its place in the structure charts. Thus, if an expression such as **"Не открывайте ваши тетрадки!"** or **"Вам надо больше читать."** is desired in dialogues, it need not be excluded from class presentation because of its place in the structural listings.

The acquisition of linguistic skills and knowledges, however, must of necessity be systematic and cumulative for eventual control, even on a moderately advanced level. It is as a guide to teachers that the items have been suggested in the order outlined.

A Functional Approach. Because language is essentially speech, the items listed in the structure charts were selected on the basis of their relative importance in the spoken, rather than in the written language. The limited source materials available on spoken Russian, however, made the selection of items an increasingly difficult task. The Russian Word Count, by Harry H. Josselson, The Soviet Minimum Word List of 3,300 Words (Moscow), and invaluable suggestions from many experienced teachers of Russian formed the nucleus around which the selections were made. In some instances, items may vary from those included in traditional courses of study, either in the order in which they appear or in the fact that they have been included. For example, the perfective aspect is introduced relatively early in many traditional courses of study, in contrast to its placement in the charts which follow. However, its later placement here does not mean that the teacher should not use functionally any forms of the perfective in classroom routine. Indeed, the placement and inclusion of many items were determined on the basis of their practical use with other items in the grade for functional, oral practice in natural conversational sequences.

Scope. The scope of the listings throughout both sequences includes all major structures needed for competency in the four skills on the secondary level. In the six-year sequence, all major structures will have been presented by the middle of the 11th year, with refinements relegated to the 12th year. In the four-year sequence, all major items will have been presented by the middle of the 12th year, which includes essential reviews.

Speaking. The listings have been designed so that pupils may attain basic audio-lingual competency on a rudimentary level in the early years. In the four-year sequence, the items most essential for competency in speaking have been presented in grades 9 and 10, plus those items marked S* in grade 11. The latter should be presented as early as possible in the 11th year. In the six-year sequence, greater audio-lingual competency may be expected of pupils. Therefore, speaking skill should be developed in this sequence through the 10th year within the limitations described in this chapter. The listings in the 10th year in this sequence have been designed for that purpose.

Reading. Reading skill is to be developed throughout the grades in both sequences to include all the structures in the listings. In the initial stages, the written language rests squarely on the spoken language. However, after the transfer from the spoken to the written word has been satisfactorily effectuated and the initial period of reading only what has been said is past, the reading need not be limited to material whose structures have been drilled in class. At this point, the reading might begin to exceed as well as include the structures learned. The reading, therefore, is not necessarily restricted to the structures defined in the charts for the various levels. Some controls should be exercised, however, so that meanings are grasped without either confusion or the need for deciphering. A satisfactory relationship between the structures learned and the reading must be maintained.

Writing. Writing skills, aside from imitative writing and dictation, should be developed within the structures primarily or what pupils can say. Although in the beginning years some writing for practice and for clarifying structures may be essential, this writing should be limited to forms involving simple transformations, substitutions, or recall of single items. Structurally oriented translation drill involving single pattern changes, therefore, are acceptable. Point-by-point translations from English to the foreign tongue which require multiple thought processes to produce simple sentences are to be avoided. If such translation is to be done at all, it should be reserved for the advanced courses. Contextually oriented materials drawn from material already covered in class might be utilized for "equivalencies" or "free" translation from English to Russian and from Russian to English.

Written exercises with reading passages, of course, may be freely utilized with open books, prior to or exclusive of the acquisition of the content aurally or audio-lingually.

The structures used in controlled and "free" composition should be derived for the most part from among those the pupils have mastered and can recall through "inner speech." This written material should reflect the written and not the oral language wherever differences occur between them.

Sequence. In order to facilitate the learning of language patterns cumulatively and in meaningful context, many structures are introduced only in part in each grade throughout the courses. The principles followed here have been fourfold, the combination of factors determining the choice being (1) their relative simplicity, (2) their relative importance in the spoken language, (3) their logical use with other structures to be learned within the grade, (4) their logical development from structures previously learned. For example, personal pronouns appear first functionally in grades 7 or 9 because of their relative importance in developing audio-lingual skills. They may be learned syntactically in grade 8 of the six-year sequence or at the end of grade 9 of the four-year sequence because of their relative complexity.

The sequence of the verbs through grade 10 of the four-year sequence and through grade 9 of the six-year sequence, has been determined on a dual principle: (1) the frequency of their use in the spoken language and (2) the need for their use in other structures to be learned in the grade in situational context.

The Notations Within the Listings. In the interest of clarity and assistance to teachers in designating the development of the four skills within the structures, several symbols have been used in the listings. They are:

L - Limited	Items indicated by the letter "L" are only to be incorporated into the audio-lingual skills of pupils within certain limitations. The designation "L" indicates that the forms to be mastered within the structure may be limited. The details governing these limitations are described below.

S* - Speaking	Items marked S* are required for audio-lingual competency.
R - Reading	These items are to be learned only for the reading skill.

Implementation

First Principles.

1. In order to learn a foreign language as a skill, structures must be taught so that (a) their function is clear to pupils as demonstrated by their usage (b) they become part of pupils' habits of expression.

2. The structures should be taught by using them, and not by describing them either in English or in the foreign language.

3. The use of carefully constructed drills in the foreign language can effectively minimize description and analysis of structure. These drills may (a) illustrate the use of a structural item and (b) provide practice in using all the forms of each item of grammar.

4. When an explanation of the grammatical form is given, it follows upon its initial use in drill. The drill is then resumed. If the grammatical form is difficult enough to require explanation before any drill is conducted, this explanation should be given to pupils.

Language in Use and by Analogy. Because language is learned by analogy and practice rather than by analysis and description, it is recommended that new structures be learned through using the language itself in pattern drills which involve a single change from the already known structure to the new structure. Structures required for audio-lingual competency should be presented audio-lingually wherever suitable patterns can be formulated. The following steps are recommended for the presentation of a new structure: (1) an initial pattern drill involving a single change is held, (2) a brief explanation of the change is elicited or given, (3) the pattern practice in step (1) is continued until the structure is learned. Examples of pattern drills and suggestions for their use are given in the chapter, "Patterns for Drill." Teachers may discover other types of drill more suited to their purposes.

Pupils should be aware of the meaning of what is being said at all times. The devices used to achieve comprehension without the use of English will depend on the ingenuity of the teacher. English meanings may be given where necessary.

For the simpler structures in the early years, little or no explanation may be needed; for the more complex ones and for those involving abstract ideas, it is recommended that such explanation as clarity demands be given. A minimum of explanation in favor of a maximum of practice, however, should be the watchword. Adequate provision should be made in all grades for frequent recurrence of review items to insure the continuance of automatic control.

Where structures are not needed for audio-lingual competency, as, for example, the present and active participles, these may be presented through inference in reading, or traditionally if necessary. Wherever possible, structures should be presented inductively. In many cases, the presentation will be determined by the nature of the structure.

Functional Assimilation. The inclusion of many items in the early years was predicated on the principle that these structures would be learned through use by means of repetition to the point of saturation, and not through analyses or the kind of explanation which confuses and frustrates the young learner.

Although it is hoped that all items designated for audio-lingual competency in each sequence will be absorbed functionally before being explained grammatically, some items are more easily assimilated than others in this manner. Where pupils question the use of a structure, they demonstrate a readiness to absorb the response and should be given an explanation. Too much explanation and analysis, however, militates against language learning and causes a distaste for foreign language study. Excessive manipulation outside of structurally oriented context causes frustration. On the other hand, memorization through the assimilation of appealing, meaningful patterns in functional uses is the root of language learning.

Grammatical Terminology. Because the ability to describe a language in terms of its grammatical structure bears little relation to the ability to use it as a tool for communication, the learning of grammatical terminology is not a goal in language study. It is recommended, therefore, that terminology be used only where the need for it may arise. Some grammatical terminology may find a place among the common learnings of pupils. On the whole, grammatical terminology may be used wherever it is found to be genuinely helpful in promoting the development of linguistic skill for communication.

The Limitations. As it is unreasonable to assume that pupils can master the whole of a language for equal competency in all four skills within the restrictions imposed by the length of sequences and the time allotted for instruction, only the most useful segment of the language should be taught. Within this useful segment, however, the competency for each skill must of necessity be of different degree. Some limitations, therefore, must be defined. As "mastery" for the speaking skill requires automatic responses, the content required for this skill will be most limited. For this reason, the designation "L" in the structural listings to follow applies to the speaking skill. Reading skill in using the structures is developed without regard to the "L" designation.

In developing the speaking skill, the letter "L" next to an item in these charts signifies that specific expressions, verbs or forms might be selected for mastery, from among the many possible variations a structural item may possess. The selection of these specific forms is left to the discretion of the schools, whose supervisors and teachers will choose those of greatest frequency and usefulness in normal spoken Russian to be incorporated into pupils' language experiences. Effort has been made to list the structures according to their frequency and importance wherever possible.

Summary:

1. The foreign language is to be learned as a communication tool to be spoken and understood as well as read.
2. Structures should be taught through use in the foreign language until they become part of pupil's habits of expression.
3. Structures, as language, should be taught in situational context.
4. The development of extensive vocabulary may be postponed until after the structure has been mastered.
5. Within the scope of the structural listings, the items required for mastery may vary for each skill.

    a. All items in all forms are required for reading. When pupils have mastered a sufficient number of structural forms, the reading need not be tied to the structures learned in class.
    b. Aural comprehension of all structures within the vocabulary and idiom of the grade should be required.
    c. Limitations must be carefully drawn for the speaking skill to provide competency in the most useful forms of each grammar point and the most useful forms of the verbs.
    d. Nonimitative writing of meaningful utterances should be required for all structures and forms pupils are required to speak.

Six-Year Sequence - Grade 7 and Four-Year Sequence - Grade 9*

Nouns

Nominative: (1)
singular and plural of regular declensions
used as subject and predicate noun
gender and number
in answer to **кто?** **что?**

Locative:
singular or regular declensions
after prepositions **о, на, в, во**
after **играть на**
in answer to **где?** **о ком?** **о чем?**

Accusative:
singular of animate nouns of regular declensions
plural of inanimate nouns
after prepositions **на, в** with verbs of motion **идти - ехать**
after **играть в**
used as direct object
in answer to **куда?** **кого?** **что?**

Genitive:
singular of regular declensions
with **нет** (2)
after prepositions **из, от, около, у**
after **два, две, три, четыре**

Nouns (continued)

Genitive (continued)
used to indicate possession
after verb **ждать**
in answer to **кого?** **чего?**

Dative:
singular of regular declensions
with verbs **говорить, давать**
in age expressions
with impersonal expressions (**жарко, тепло** etc.)
used as indirect object
in answer to **кому?** **чему?**

Instrumental:
singular of regular declensions
after prepositions **между, над, под**
with verb **писать**
in time expressions (**утром, днем** etc.)
used to indicate the instrument, agent or means by which an action is done
in answer to **кем?** **чем?**

Numerals

Cardinals 1-30 (3)

Ordinals 1-30

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* The charts for both Grades 7 and 8 in the six-year sequence are to be used for Grade 9 in the four-year sequence.

Six-Year Sequence - Grade 7 and Four-Year Sequence - Grade 9

Pronouns	Adjectives and Adverbs
Nominative singular and plural (all genders) of **чей, мой, твой, этот, тот**	Adjectives
Complete declension of **кто? что?** (4)	Nominative singular and plural of hard and soft and mixed
Complete declension of **я, ты, он, она**	Agreement and position
	Adverbs
	Frequently used time expressions as vocabulary **сегодня, завтра, вчера, позавчера** (5)
	Conjunctions
	Use of **что, потому что, где, но, а, и, или**

(chart for this grade level continued on next page)

Six-Year Sequence - Grade 7 and Four-Year Sequence - Grade 9

Verb Structures	Verbs *(Irregularities)	Tenses and Aspects
First conjugation (choice) Second conjugation verbs as needed (6) Affirmative declarative Negative declarative Interrogative (7) Negative interrogative Imperfective and perfective imperatives as needed (8) Use of **вот, вон** and impersonal verbal expression **это** Use of **есть** in phrase **у+** noun or pronoun meaning 'to have' (9) Common idioms with **идти, ехать** as needed (10) Functional use of any verb needed for classroom routines	**быть** **брать** **видеть** **давать** **есть** **ехать** **ждать** **жить** **звать** **идти** **класть** **любить** **мочь** **писать** **сидеть** **хотеть**	Imperfective present past future

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* The irregular verbs listed on the various levels are to be used in developing the speaking and reading skills.

Six-Year Sequence - Grade 8 and Four-Year Sequence - Grade 9*

Nouns	Pronouns	Adjectives and Adverbs
Nominative: Review of singular and plural of regular declensions	Nominative singular and plural (all genders) of **ваш, наш, какой, который**	Adjectives Nominative singular and plural of soft, hard and mixed
Locative: plural of regular declensions after prepositions **об, обо**	Complete declension of **мы, вы, они** (11)	
Accusative: plural of regular declensions after preposition **через** with following verbs of motion: **идти - ходить; ехать - ездить**	Use of possessives **его, ее, их** and their prefixed forms	Adverbs Frequently used adverbs as vocabulary, including **где, только что, направо, налево** as they occur
after verbs **смотреть на, в; класть на, в**	Use of **мы** + **с**	
Genitive: singular of regular declensions after prepositions **без, для до, после** after **хотеть** with partitive giving colors with negative verbs	Nouns (continued) Instrumental: plural of regular declensions after prepositions **с, со перед** with **доволен**	Conjunctions Use of **или ... или; ни ... ни; и ... и**
Dative: plural of regular declensions after prepositions **к, ко** with verb **нравиться**	Numerals Cardinals 30-100 Review ordinals 1-30	

* The charts for both Grades 7 and 8 in the six-year sequence are to be used for Grade 9 in the four-year sequence.

Six-Year Sequence - Grade 8 and Four-Year Sequence - Grade 9

Verb Structures	Verbs (Irregularities)	Tenses and Aspects
Verbs in **-авать, -овать: вставать, приветствовать** Following reflexives in **-ся: купаться, мыться, одеваться, причесываться** (12) Following intransitives in **-ся: смеяться, учиться,** (13) Use of the double negative (**ничего не** etc.) Consonantal changes as needed **любить - люблю** Common idioms with **ходить, ездить** Irregular verbs previously listed in new tenses of perfective	**взять** **вставать** **встать** **готовить** **дать** **держать** **ездить** **кончить** **купить** **лежать** **мыться** **петь** **пить** **повторить** **получить** **приветствовать** **сказать** **спать** **спешить** **спросить** **танцевать** **учиться** **ходить**	Imperfective present past future Introduce: perfective past future

Six-Year Sequence - Grade 9 and Four-Year Sequence - Grade 10

Nouns

Nominative:
masculine plurals in -а́, -я́ (глаза, учителя)

Locative:
masculine nouns in -у, -ю (на полу, в бою)
with preposition

Accusative:
with prepositions за, про, под

Genitive:
plural of regular declensions
plurals in -ж, -ч, -ш, -щ
plurals with zero ending (книга - книг)
plural after numerals, 5-20, 25-30, etc.
partitive in -у, -ю (Дай мне сахару, чаю)
after много, мало, сколько
after вместо, вокруг, кроме, из-за, из-под
in such date expressions as (1-ого июня)

Dative:
with preposition по
with verbs отвечать, писать, учиться
with нужен, должен

Instrumental:
with preposition за
after verbs быть, заниматься, стать

Nouns (continued)

Irregularities: (14)
with fleeting -о, -е (потолок - потолка)
with endings -ин, -анин, -янин (господин,
  крестьянин)
neuters in -мя (время, имя),
  (племя, пламя)
plurals of брат, дитя, дочь, друг, мать,
  перо, стул, сын, человек
adjectives used as nouns (столовая, рабочий)
inserting -о, -е in genitive plural (блузка -
  блузок)

Numerals

Telling time (complete)

Dates (1-ое сентября)

Six-Year Sequence - Grade 9 and Four-Year Sequence - Grade 10

Pronouns	Adjectives and Adverbs
Complete declension of **чей, мой, твой, ваш, наш, свой, этот, тот, какой, такой, всякий, который**	Adjectives Complete declension of hard, soft and mixed Short forms of adjectives Adverbs Adverbs of place and direction as needed Conjunctions Use of **когда, для того чтобы, после того как**

(chart for this grade level continued on next page)

Six-Year Sequence - Grade 9 and Four-Year Sequence - Grade 10

Verb Structures	Verbs (Irregularities)	Tenses and Aspects
Continue following verbs in **-авать, -овать: путешествовать, советовать** Formation and use of perfective aspect; consonantal changes as needed (15) Verbs in **-ся**: reflexive, reciprocal, intransitive and impersonal as needed Following double imperfective verbs of motion with their prefixed forms: **ходить - идти, ездить - ехать, бегать - бежать** (16) (S*) Verbs of motion with prepositions **из, на, с, к, от** (S*) Regular and irregular imperatives (both aspects) (17) Impersonal sentences with **надо, нужно, можно, нельзя** and verbs **казаться, хотеться**	**бежать** **болеть** **бросить** **висеть** **встретить** **забыть** **искать** **казаться** **купить** **надеть** **назвать** **начать** **познакомиться** **путешествовать** **снять** **советовать** **стать** **хотеться**	Imperfective present past future Perfective past future

Six-Year Sequence - Grade 10 and Four-Year Sequence - Grade 11

Nouns	Pronouns
Review previous nouns	Declension of definite **весь, каждый, самый, тот самый**
Irregularities: (19) masculine nouns in **-а, -я** masculine nouns in **-ц** with **-ов, -ев** in genitive plural nouns in **-онок, -енок** neuter plurals in **-и** plural of neuters in **-же, -че, -ше, -це** feminine nouns in **-а** with accent shift to stem	Declension and use of indefinite **кто-нибудь, что-нибудь, кто-то, что-то, некто, нечто** Declension and use of negative **никто, ничто** Declension of reflexive **сам, себя**
Nouns used only in plural	Declension and use of reciprocal **друг друга**
Nouns used only in singular	Declension of **оба, обе**
Noun suffixes with diminutive, augmentative and affectionate meaning	
Declension of names and surnames	
Participles used as nouns	
Indeclinable nouns	

Six-Year Sequence - Grade 10 and Four-Year Sequence - Grade 11

Nouns (continued)

Use of **год, лет**

Numerals

Declension of cardinals 0-500
Agreement with adjectives and nouns

Declension of ordinals 1-100

Declension of **тысяча, миллион**

Use of collective numerals

Fractions, addition, subtraction, multiplication, division (limited treatment)

Adjectives and Adverbs

Adjectives

Comparison of simple and compound forms including irregulars as needed (S*)

Adjectives formed from nouns in **-ин** (**бабушкин**)

Participles as adjectives

Absolute superlatives (**величайший**) (18)

Adverbs

Comparison of simple and compound forms including irregulars as needed (S*)

Indefinite **где-то, где-нибудь, куда-то, куда-нибудь**

Conjunctions

Use of **так же, как; чем; чем...тем; если; если бы; чтобы**

Concessive **хотя; несмотря на то, что**

(chart for this grade level continued on next page)

Six-Year Sequence - Grade 10 and Four-Year Sequence - Grade 11

Verb Structures	Verbs (Irregularities)	Tenses and Aspects
Continue verbs in **-ся** as needed	**бить**	Imperfective
	будить	present
Introduce:	**глядеть**	past
present and past adverbial participles (R)	**достать**	future
present and past verbal adverbs of verbs in **-ся** (R)	**закрыть**	
	заметить	Perfective
present and past active participles (R)	**заснуть**	past
present and past passive participles (R)	**одеть**	future
short forms of past passive participles (S*) (20)	**остаться**	
	ответить	
	плакать	
Real and unreal conditions	**платить**	
	положить	
Use of subjunctive in unreal conditions	**помнить**	
	помочь	
Other conditionals in subjunctive (R) (L)	**понять**	
	послать	
Formation and use of passive voice (21)	**поступить**	
	представить	
Use of following verbs of motion and their prefixed forms: **возить - везти, водить - вести, носить - нести, летать - лететь** (22) (S*)	**принять**	
	просить	
	прочесть	
	расти	
	родиться	
Use of suffixes **-ива, -ыва** in changing perfective verbs to imperfective	**садиться**	
	сесть	
	съесть	
Imperative in first plural and third person singular and plural (23)	**умереть**	
	уставать	
	чистить	
	чувствовать	

Six-Year Sequence - Grade 11 and Four-Year Sequence - Grade 12

Nouns	Pronouns	Adjectives and Adverbs
Review: regular and irregular nouns	Review:	Adjectives
Word building by means of roots (**учитель, учительница, ученик, ученица, учение, ученость, ученый, училище, учеба, учебник, обучение**)	definites personal pronouns possessives demonstratives interrogatives relatives indefinites reflexives negatives	Formation of adjectives from nouns, adverbs, verbs, and numerals
Numerals		Adverbs
Complete declension of cardinals and ordinals		Formation of adverbs from adjectives, nouns, possessive pronouns, numerals and other adverbs (**красиво, по-русски, утром, шагом, по-моему, во-первых,** etc.)
		Use of **некогда, негде, некуда,** etc. formed with negative particle **не**
		Conjunctions
		Use of **пока...не; зато; ведь; поэтому; оттого, что**

Six-Year Sequence - Grade 11 and Four-Year Sequence - Grade 12

Verb Structures	Verbs (Irregularities)	Tenses and Aspects
Continue verbs of motion with their prefixed forms (as needed) Present and past adverbial participles (R) Present and past verbal adverbs with verbs in **-ся** (R) Present and past active participles (L) (R) Present and past passive participles (S*) (R) Word building by means of prefixes and suffixes **(учить, учиться, выучить, изучать, обучать, научить, разучить, доучить, приучать, заучить, etc.)** Add other verbs as needed	**беречь** **встретиться** **готовиться** **дремать** **жениться** **дуть** **интересоваться** **исчезнуть** **остановиться** **отдохнуть** **печь** **пользоваться** **поправить** **посетить** **пропасть** **радоваться** **резать** **смочь** **собраться** **таять** **течь** **целовать**	Imperfective present past future Perfective past future Special treatment of present tense when used in place of the past and future

Notes on the Structures

1. Regular declensions are those which include (a) masculine nouns in consonant, **-й,-ь**; (b) feminine in **-а, -я, -ия, -ь**; and (c) neuters in **-о, -е, -ие.**

2. On this level **нет** is primarily used with the phrase **у меня**, etc.

3. Use cardinals for simple counting and telling time; ordinals for giving dates of the month.

4. Declension of **кто? что?** should be studied in connection with learning of the cases.

5. The past and future tenses of **быть** and other verbs might be drilled using these time expressions.

6. First conjugation verbs are more numerous than verbs of the second conjugation. It is recommended that only after encountering several verbs of both conjugations should the verbs be taught as belonging to conjugations.

7. Use of **ли** should be treated after the regular forms of the interrogative have been learned.

8. The **вы** form is used functionally in this grade.

9. **Есть** in this construction should be used functionally. Omission of **есть** should be taught later.

10. **Идет дождь, идти пешком, ехать верхом,** etc.

11. The prefixed forms of the third person pronouns might be taught in connection with verbs of motion.

12. Might be drilled with adverbs of time.

13. Reserve the dative forms with **учиться** for next level. Use only the simple adverbial forms here.

14. It is recommended that the following suggested list of nouns be taught as vocabulary items. Their declension endings should be taught in conversational situations.

15. Basic presentation should stress the introduction of regular perfective past through use of prefixes. The perfective future should be introduced by showing its relationship to the present imperfective, particularly in conjugational endings. Drills might be introduced containing various prefixes that change the lexical meaning of verbs.

16. On this level it is suggested that the following prefixes be used: **в-, вы-, при-, у-, под-**

17. Also emphasize that the negative imperative is normally in the imperfective.

18. To be used principally in reading.

19. The irregularities encountered on this and preceding levels should be incorporated into the pupil's speaking and reading skills.

20. Since the short form of the past passive participle is used so frequently in colloquial Russian to express the passive voice, this form should be incorporated into the audio-lingual skills.

21. Include (a) short forms of passive participles with **быть** (b) verbs in **-ся** (c) third person plural of present tense.

22. In addition to prefixes used on the previous level, add **по-**, **за-**, **от-**, **до-**, **пере-**, and **про-**

23. Use **пусть**, **пускай**, **давай**, **давайте**; use of the infinitive in expressing emphatic commands might be reserved for reading recognition.

(For chapters entitled "Summary of the Six-Year Sequence," "Summary of the Four-Year Sequence," and "Homework" see French for Secondary Schools, pages 163 to 176 or the German or Spanish editions.)

MODEL LESSON, GRADE 11 or 12

"На Футбольном Матче"

The following unit is an example of the use of reading material to develop audio-lingual competency on a cultural topic. The reading selections are to be presented according to the procedures outlined in "The Intensive Reading Lesson."

- Word study is utilized in presenting vocabulary and in homework exercises.
- Oral drills are conducted at appropriate times.
- Questions are answered both orally and in writing.
  The questions in step I represent the type of question generally included in reading texts. If the text does not include a sufficient number of questions, these should be prepared and distributed by the teacher. The answers to the questions are given orally and then are written for homework.
- Answers to the questions of step I are kept in corrected form in pupils' notebooks to be used with the questions as a basis for the dialogue.

The language laboratory may be used for
1. Listening to the reading
2. Choral repetition of passages
3. Answering questions, after answers have been prepared
4. Recording for practice
5. Recording for presentation to the class
6. Recording for evaluation by teacher

Evaluation. Suggestions for questions to test reading, aural comprehension, speaking, vocabulary, and structure are outlined in the chapter entitled "Evaluation."

Чтение - Первый День

Сегодня идет долгожданный матч. Уже с раннего утра москвичи выглядывают из окон на голубое небо. На их лицах отражается радость по поводу ясного, солнечного дня, обещающего много интересного болельщикам футбола. Везде на улицах, в метро, в троллейбусах, на заводах, на площадях радио только и твердит о наступающем матче. Для любктелей футбола это большое событие. Толпы народа спешат на матч.

Мы на стадионе "Динамо." Долго пришлось стоять в очереди за билетами. С трудом находим наши места.

Наконец многотысячный хор народа затихает. Игра начинается. Мы слышим свистки судьи. На футбольное поле выходят команды "Торпеда" и "Динамо." Капитаны обеих команд крепко пожимают руки друг другу и расходятся. Начинается матч. Десятки тысяч глаз устремлены на бегающие фигуры нападающих и защитников.

Вдруг из рядов раздается многоголосое пронзительное "Ура!" и мощным эхом расстилается по огромному полю стадиона. Это взрыв радости по поводу успеха динамовцев, забивших первый гол в ворота "Торпеды."

Торпедовцы напрягают все свои усилия, чтобы не дать динамовцам перевеса. Вот их осенило счастье: они также забивают гол в ворота "Динамо." Крик, визг, возгласы радости, подпрыгивание с мест, рукоплескания, смех наполняют ряды их сторонников.

Упорная игра продолжается с неослабленной энергией и интересом. Но свисток судьи прерывает ход игры со счетом 1:1. Так закончилась первая половина матча. Возбужденная публика обсуждает виденное: молодые люди горячо жестикулируют, высказывая надежду на победу.

Через десять минут новый свисток явился началом нового возбуждения в публике и среди играющих. Как и в начале игры, динамовцам снова повезло. Они забивают гол противникам. Красные электрические цифры изобразили огромное "2" на радость доброй половины зрителей.

Но не легко досталась динамовцам победа на этот раз. Один из нападающих натолкнулся на активно-защищающегося торпедовца и свалился наземь. Его попытка подняться не увенчалась успехом: сломанная нога притягивала его к земле. Тотчас же санитары уносят его с поля матча.

Теперь торпедовцы, вдохновленные неудачей противника, ведут нападение всеми силами. В течение несколько минут торпедовцы забивают два гола и повергают в уныние упавших духом динамовцев. Тысячи глаз снова устремились на эти злополучные, изменчивые цифры и с радостью для одних и неудовольствием для других отметили счет 3:2.

Говорливая публика, возбужденная неожиданным результатом, расходится в разные стороны. Стадион скоро опустел, но не надолго - только до следующего утра. Завтра другие тысячи заполнят его, чтобы еще и еще раз насладиться интересной игрой. Таков спорт.

Чтение - Второй День

Одним из самых любимых видов спорта в Советском Союзе является футбол. Этот спорт играет важнейшую роль в советской системе физического воспитания. Футбольные секции и команды широко распространены и организуются на фабриках, заводах, в армии и флоте, в учебных заведениях, в колхозах и совхозах.

Местом для игры служит прямоугольная площадка (поле). Размер площадки от 90 до 110 метров длиной и от 60 до 75 метров шириной.

Участвуют в этой игре две команды по 11 человек. В каждой команде один вратарь (голкипер), три защитника (беки), два полузащитника (хавбеки) и пять нападающих (форварды). По обыкновению, игра продолжается 90 минут. Время игры делится на две половины (таймы) по 45 минут с 10-ти минутным перерывом. Главная задача каждой команды - это забить мяч большее число раз в ворота противника. Ни в коем случае игроки не должны тронуть мяча руками. Нарушители этого закона штрафуются.

Игра начинается с самого центра поля после перерыва и после каждого забитого в ворота мяча. Победительницей считается команда, получившая большее количество забитых мячей.

Preparation for Dialogue -- Step I

Question-Answer Drill (Oral)(See answer sheet which follows.)

These questions are answered orally in class as part of the comprehension check after each learning unit. The answers might be (a) written on the blackboard on the same day the passage is read and then written as a homework assignment in review or (b) checked orally on the day the passage is read, written as a homework assignment and checked the day the assignment is due.

A. Первый День

1. Что сегодня идет на стадионе?
2. Что отражается на лицах москвичей?
3. Где твердит радио о наступающем матче?
4. Для кого матч большое событие?
5. За чем пришлось долго стоять в очереди?
6. Почему затихает народ?
7. Что мы слышим?
8. Кто выходит на поле?
9. Что делают капитаны обеих команд?
10. Которая команда забила первый гол?
11. Кто забил второй гол?
12. Какой сигнал прерывает ход игры?
13. Каким счетом закончилась первая половина матча?
14. Почему динамовцам снова повезло?
15. Кто свалился наземь?
16. Почему упавший динамовец не мог подняться?
17. Кто уносит динамовца с поля матча?
18. Почему динамовцы падают духом?
19. Куда расходится говорливая публика?
20. Стадион надолго опустел? Почему?

B. Второй День

21. Какой вид спорта является самым любимым в Советском Союзе?
22. Какую роль играет этот спорт?
23. Где организуются футбольные команды?
24. Какая площадка служит местом для футбольной игры?
25. Определите размер футбольной площадки.
26. Кто участвует в этой игре?
27. Назовите позиции в каждой команде.
28. Как долго продолжается игра?
29. Как делится время игры?
30. Какая главная задача каждой команды?
31. Трогают ли игроки мяч руками?
32. При каком случае штрафуются игроки?
33. Когда начинается игра?
34. С которого места поля начинается игра?
35. Которая команда считается победительницей?

Preparation for Dialogue -- Step II

Answers to Question-Answer Drill (Teacher's Script)

The answers to the questions are checked for accuracy on the day the homework assignment is due.

Pupils keep in their notebooks their corrected answers to the 35 questions. They must depend on the reading passages, the questions, and their answers, to prepare and execute their dialogue. At the end of the unit, before the test, teachers might distribute the answers in mimeographed form.

Первый День

1. Сегодня на стадионе идет долгожданный матч.
2. На лицах москвичей отражается радость по поводу ясного солнечного дня, обещающего много интересного.
3. Радио твердит о наступащем матче везде на улицах, в метро, в троллейбусах, на заводах и на площадях.
4. Матч большое событие для любителей футбола.
5. Пришлось долго стоять в очереди за билетами.
6. Народ затихает, потому что начинается игра.
7. Мы слышим свистки судьи.
8. На поле выходят команды "Торпеда" и "Динамо".
9. Капитаны обеих команд крепко пожимают руки друг другу и расходятся.
10. Команда "Динамо" забила первый гол.
11. Торпедовцы забили второй гол.
12. Свисток судьи прерывает ход игры.
13. Первая половина матча закончалась со счетом 1:1.
14. Динамовцам снова повезло, потому что они забивают гол противникам.
15. Один из нападающих динамовцев свалился наземь.
16. Упавший динамовец не мог подняться, потому что у него была сломана нога.
17. Санитары уносят динамовца с поля матча.
18. Динамовцы падают духом, потому что торпедовцы забивают еще два гола.
19. Говорливая публика расходится в разные стороны.
20. Нет, не надолго - только до следующего утра. Завтра другие тысячи заполнят его.

Второй День

21. Футбол является одним из самых любимых видов спорта в Советском Союзе.
22. Этот спорт играет важнейшую роль в советской системе физического воспитания.
23. Футбольные команды организуются на фабриках, колхозах, совхозах и т.д.
24. Прямоугольная площадка служит местом для футбольной игры.
25. Размер футбольной площадки от 90 до 110 метров длиной и от 60 до 75 метров шириной.
26. Две команды по 11 человек участвуют в этой игре.

27. В каждой команде один вратарь (голкипер), три защитника (беки), два полузащитника (хавбеки) и пять нападающих (форварды).
28. По обыкновению, игра продолжается 90 минут.
29. Время игры делится на две половины (таймы) по 45 минут с 10-ти минутным перерывом.
30. Главная задача каждой команды забить мяч большее число раз в ворота противника.
31. Нет. Игроки не должны тронуть мяча руками.
32. Игроки штрафуются когда трогают мяч руками.
33. Игра начинается после перерыва и после каждого забитого в ворота мяча.
34. Игра начинается с самого центра поля.
35. Та команда считается победительницей, которая получает большее количество забитых мячей.

Preparation for Dialogue -- Step III

After students have thoroughly studied the reading passages, and have been given oral and written drill in answering questions and doing various exercises, they may be told to utilize the reading material, plus the questions and answers, in preparing a dialogue of their own. They may be given a situation such as the following in which to set a scene in which two persons talk to each other.

Situation. An American student, standing in line to purchase a ticket for the soccer match at the Dynamo Stadium, in Moscow, starts a conversation with a Russian student about the game which is to take place. Our American friend knows little about the game. They both enter the stadium, the Russian explaining, while the American asks questions.

Assignment. Write a dialogue of your own of about 10 questions and answers which might take place between the two students on this occasion, utilizing the questions and answers studied in class, plus several of your own. The American student would first ask several questions of his Russian friend before the game, during the game, and after the game.

Preparation for Dialogue -- Step IV

The pupils' dialogues are reviewed in class for the correction of errors. A selection is made of preferred questions and answers. The following are some suggested procedures:

1. A number of pupils are sent to the blackboard to write questions and answers from different sections of the dialogue.
2. Remaining pupils exchange papers with classmates, in pairs. Each pupil copies his classmates questions only, and prepares answers to these questions in class.
3. Ensuing recitations involve:
   - The asking and answering of questions by pupils, in pairs or otherwise
   - The correcting of blackboard materials
   - The selection of best questions and answers for introductory and terminating material
   - Practice of a model dialogue
4. An assignment is given: Pupils are to prepare their dialogue in final form.

Preparation for Dialogue -- Steps V and VI

V. The teacher collects and corrects the dialogues.

VI. The teacher returns the corrected dialogues and directs pupils to practice them orally with their classmates for class presentation and recording.

Oral Drills

(The following drills are suggestions of question types.)

I. Question-Answer

A. Personalized Conversation, Teacher-Pupil

1. **Саша, какой вид спорта нравится вам?**
2. **Ваня, какой самый популярный спорт в Советском Союзе?**
3. **Маша, какой самый любимый спорт в Америке?**
4. **Валя, вы играете в гольф?**
5. **Петя, вы ходите на лыжах?**
   Варя, вы катаетесь на коньках?
6. **Бывают у нас в школе футбольные матчи?**
7. **Бывают у нас в США Олимпийские игры?**
8. **Ездят ли американские спортсмены в Советский Союз на состязания?**
9. **Приезжают русские спортсмены в США на состязание по баскетболу?**
10. **Где состоятся Олимпийские игры в будущем году?**

B. Chain Drill

Митя: Олег, какой вид спорта тебе нравится?
Олег: Мне нравится баскетбол.
Галя, каким спортом ты любишь заниматься?
Галя: Я люблю заниматься теннисом.
Лиза, ты тоже любишь играть в теннис?
Лиза: Да, я тоже люблю играть в теннис.

C. Restatement-Relay Drills (Directed Dialogue)

1. **Спросите меня, какой самый популярный спорт в Советском Союзе.**
2. **Спросите Давида, какой самый популярный спорт в Советском Союзе.**
3. **Спросите Дуню, как называются международные атлетические игры.**
4. **Спросите Сашу, сколько часов в день тренируется футбольная команда.**
5. **Скажите Баре, что игроки не должны трогать мяча руками.**

II. Vocabulary Substitution Drills

A. **Русские любят играть в футбол.**
- в теннис.
- в волейбол.
- в баскетбол.

B. На колхозах организуются футбольные команды.
На совхозах -
На заводах -
В учебных заведениях -

C. В каждой команде один вратарь.
- три защитника.
- два полузащитника.
- пять нападающих.

III. Structure Substitution Drill

1. Игра начинается.
Начинают игру.
2. Публика, возбужденная результатом, расходится.
Публика, которая была возбуждена результатом, расходится.
3. С трудом находим наши места.
Трудно нам найти наши места.
4. Торпедовцы напрягают все усилия, не давая динамовцам перевеса.
Торпедовцы напрягают все усилия, чтобы не дать динамовцам перевеса.

Written Exercises

I. Synonyms. (Examples)

In the following sentences replace each underlined expression with one of the synonyms given:

опять тепло принимать участие делать успехи увидеть
смотрять обычно торопиться энтузиаст смешно

(Samples)

- По обыкновению, игра продолжается 90 минут.
- Для любителей футбола это большое событие.
- Толпы народа спешат на матч.
- Участвуют в этой игре две команды по 11 человек.

II. Completion.

Complete each sentence by inserting the correct expression from the following: большее, наслаждаться, чаще, летом, приниматься, тренироваться.

(Samples)

Футболисты должны долго ......
Каждая команда старается забить мяч ...... число раз в ворота противника.
Москвичи ...... футбольным матчем.

III. Antonyms.

Replace the italicized word by its opposite selected from the following: женщина, судья, защитник, игра, неудачный, важный.

(Samples)

- Этим спортом не интересуются мужчины.
- Его попытка подняться была успешна.
- Футбол играет значительную роль в советской системе физического воспитания.

Sample Dialogue

Setting: Appropriate visual materials are utilized.

Length: The length is adjusted to the needs, interests, and abilities of the class.

1.
A. Куда толпы народа спешат?
B. Они идут на футбольный матч.
2.
A. Назовите, пожалуйста, команды, которые участвуют в матче.
B. Кажется, торпедовцы и динамовцы.
3.
A. Почему столько народа стоит в очереди?
B. Они покупают билеты на матч.
4.
A. Вы, вероятно, англичанин?
B. Нет. Я американец.
5.
A. Скоро ли начнется матч?
B. Да, через несколько минут. Вот команды уже выходят на поле.
6.
A. Скажите, пожалуйста, сколько человек в каждой команде?
B. В каждой команде одиннадцать человек.
7.
A. Ах! Я слышу свисток судьи.
B. Правда. Игра начинается.
8.
A. Которая команда одета в синих рубашках?
B. Это команда "Динамо".
9.
A. Ура! Динамовцы опять забили гол.
B. О нет! Наши торпедовцы забили тот гол.
10.
A. Какой теперь счет?
B. Очевидно, 3:2.
11.
A. Футбол самый любимый вид спорта в Советском Союзе?
B. Конечно. Футбол играет большую роль в советской системе физического воспитания.
12.
A. Интересно, какой вид спорта является самым популярным у вас в Америке?
B. Бейсбол является самым популярным спортом в Америке.
13.
A. Пожалуйста, еще один вопрос. Как долго продолжается игра?
B. Обычно игра продолжается 90 минут.
14.
A. Большое вам спасибо за вашу компанию.
B. Не за что. И мне было очень приятно познакомиться с вами.

15.
A. До скорого.
B. Всего хорошего.

(For introductory sections to "Evaluation," see *French for Secondary Schools*, pages 186-187, or the German or Spanish editions.)

Testing Aural Comprehension

Testing the Skill. Measuring the understanding of the spoken word may be accomplished by testing the skill individually or in conjunction with other skills. The aim of understanding a native or near-native speaker speaking at normal speed should be borne in mind, especially as pupils progress in the course.

Using the Drills. Some of the drills used in training pupils to understand the spoken word may also be used to measure their achievement. Even for the seventh year class during the pre-reading phase, the teacher can devise aural comprehension tests. Some of these will be described below.

True-False Tests. The teacher may read a number of statements in the foreign language, each statement being read twice. The pupil may write T or F, to indicate his answer. For the initial stages, some questions might be:

1. Пять плюс три восемь.
2. Сегодня пятница, 8-ое сентября.
3. Вечером говорят "Доброе утро".
4. На доске мы пишем мелом.

Action-Response Tests. The action-response drill is another nonverbal test of understanding. By using expanded and more complex commands, the teacher may adapt action-response questions for use throughout the six-year sequence, although this type of test is best suited for the beginning pupil.

Multiple Choice Questions. These are several types of multiple choice questions which test aural comprehension. While most of these tests involve some ability to read, it is the ability to understand the spoken word which is paramount and which is measured.

1. Testing the listening skill through sound discrimination: The speaker or tape repeats twice one of three statements. The three statements are read, whereupon the student is instructed to write the number of the statement he had initially heard.

Speaker: Мы едем быстро. (repeated)

Choices: 1. Мы едим быстро.
2. Мы едем быстро.
3. Мы идем быстро.

2. Measuring aural comprehension through visual recognition of the correct answer to a question presented orally: The speaker asks a question. The student is directed to check the statement which answers correctly the question heard. Four choices appear

in the student's booklet.

Speaker: **Я спрашиваю "Как вы поживаете?" Вы отвечаете:**

Choices:
1. **Я живу на даче.**
2. **Это очень хорошо.**
3. **Я его не вижу.**
4. **Спасибо, хорошо.**

3. **Measuring** aural comprehension by visual recognition of the correct completion of an incomplete statement presented orally. The speaker or tape reads an incomplete sentence. The pupil chooses the word or phrase which best completes the sentence from among those in his examination booklet.

Speaker: **Мне хочется есть, потому что ......** (repeated)

Choices:
1. **Я очень устал.**
2. **Я голоден.**
3. **Я учусь русскому языку.**
4. **Я болен.**

4. Measuring aural comprehension by multiple choice answers presented visually: A conversation or passage is read twice. Questions are asked on the passage. Each question is read twice. The pupils select the proper answer for each question from among the four or five choices in their examination booklet. The passage and questions are then read for pupils' checking.

Speaker: **Виктор Иванович остановился на углу перед киоском. Он был разочарован жизнью. Он потерял свою жену. Сын лежит в больнице. Брат, который жил в Киеве написал, что не сдал экзаменов и больше не учится в университете.**

Sample Question: **Где был Виктор Иванович?**

Choices:
1. **Он был в Киеве.**
2. **Он был в больнице.**
3. **Он был на углу перед киоском.**
4. **Он был в университете.**

5. Measuring aural comprehension through aural recognition of the correct answer. A passage or conversation is read twice. It is followed by multiple choice questions orally read by the teacher and aurally selected by pupils. The passage is based on language content audio-lingually experienced by pupils.

Passage. **Таня пришла домой в три часа. Ей очень хотелось есть. Она выпила стакан молока и съела бутерброд. Через несколько минут Варя пришла в гости. Они долго слушали пластинки. К вечеру вместе пошли на прогулку.**

Answer. The teacher reads a statement including four choices, one of which completes it correctly. Pupils write the letter which corresponds to the correct answer.

Таня пришла домой (а) к вечеру (б) через несколько минут (в) поздно (г) в три часа.

7. Aural Comprehension and Writing. To test whether pupils can write what they understand aurally, several question types are suggested:

1 A dictation in Russian may be given. Directions for giving dictation are found in the chapter entitled "Writing."

2. A passage may be read in Russian upon which Russian questions are asked orally; the answers are written in Russian. In this procedure, the following steps are recommended.

a. A passage is read twice, with or without explanatory comment.
b. Questions based on the passage are read twice each in Russian, to which pupils write Russian answers.
c. The passage and questions are reread for checking.

3. A passage based on material audio-lingually and visually experienced is read twice. Pupils restate the passage in their own words or in another person or tense.

Example:

Passage: **Приятели ждут Ивана на вокзале. Он спешит к ним, потому что опаздывает на десять минут. Он едет на троллейбусе. Издалека он видит блестящие башни Кремля. Радостно он встречает своих приятелей на вокзале.**

Question: Change the passage to the past imperfective.

Answer: Pupils write the passage as directed.

4. Pupils write answers to dialogue questions from previously mastered dialogues with which they are also visually familiar.

Example:

Question (presented orally): **Вы можете поехать в кино сегодня вечером?**

Answer (written by pupils): **Конечно, могу. В котором часу начинается сеанс?**

5. Pupils write answers to multiple choice questions presented orally. A passage is read twice. Incomplete statements on the passage followed by a number of possible answers are read orally. Pupils select and write the proper answer.

Passage: **Москва - столица СССР. В Москве находится исторический Кремль. Около Кремля - Красная площадь. На Красной площади стоит Храм Василия Блаженного. В центре города тоже находится главная улица - улица Горького. Недалеко от Москвы на Ленинских горах стоит Московский университет.**

Question: **Московский университет находится (a) около Кремля (b) на Красной площади (c) на Ленинских горах (d) на улице Горького.**

Answer (written): **на Ленинских горах.**

Testing the Speaking Skill

Purposes: The teacher's aim in giving a speaking test may be threefold:

- to test the pupil's ability to produce the foreign individual sounds, sound sequences, intonation and liaisons
- to test the pupil's ability to express his thoughts in the foreign language, either in response to a question or to some other stimulus
- to test the pupil's oral control of one or several of the structure patterns or of the vocabulary of the foreign language

In a specific test the teacher may choose to measure one, two or all three phases of the speaking skill. It is obvious that types 2 and 3 are tests of aural comprehension as well as of speaking competence. (See chapted entitled "Aural Comprehension," and "Audio-Lingual Experiences.")

The "Mimic" or "Echo" Test

The simplest test of oral production (type 1) is the "mimic" or "echo" test. This is particularly suited to the beginning pupil, though with increased length and complexity of the utterance, the echo test may be used throughout the four- or six-year sequence. The pupil is instructed to repeat whatever the teacher (or the voice on tape) says.

1. Examples:

(7th year level) **Я читаю новые журналы.**

(12th year level) **Откровенно говоря, я не могу сказать если Митя поступит в Ленинградский университет на следующий учебный год.**

A variation of the "echo" test is the "buildup" test in which pupils repeat sentences whose length is progressively increased.

2. Examples:

(7th year) a. **Я пишу карандашом.**
b. **Я пишу карандашом на бумаге.**
c. **Я пишу карандашом на бумаге, потому что нет пера.**

(10th year) a. **Я пришел домой в половине девятого.**
b. **Когда я пришел домой в половине девятого, я долго занимался.**
c. **Когда я пришел домой в половине девятого, я долго занимался русским языком.**

Scoring. To score the "echo" test, the teacher should prepare in advance a checklist of the specific characteristics of speech production he wishes to measure. It is suggested that the teacher write these items (stressed and unstressed vowels **а, о, э, е, и, ы**; hard and soft consonants **л, р, т**; voicing and devoicing consonants; rising or falling intonation; palatilization) across the top of a sheet of paper. It is advisable to limit the number of different items to be rated in a given test. Names of pupils are then written down the left-hand side of the paper. The teacher may then enter a numerical rating, 1-2-3, or 1-2-3-4-5, in the appropriate column.

This type of scoring may be used for other types of speaking tests, to measure sound production, individually, or in sequence, and intonation.

A cumulative chart to measure achievement and progress in the principal features of sound production might be kept for each pupil.

Oral Reading. Reading a passage aloud is another form of speech production test. The difficulty of the passage to be read will of course vary with the pupil level. Only in the most advanced classes should the pupil be asked to read orally material not yet presented in class and mastered by him. If unfamiliar material is used, even in the 12th year, the pupil should be given time to practice silently before he is tested orally. If he has a language laboratory, the teacher may record each pupil's speech periodically on a separate tape. This will permit the teacher and the pupil to judge individual progress.

Answering Questions. The question-answer type of test measures the pupil's ability to (1) understand the question, and (2) to respond automatically. The response also measures his mastery of structural patterns. This type of evaluation is most highly recommended as it provides a work sample of performance most consonant with communication goals.

Examples:

Grade 7: **Как вас зовут?**

Grade 9: **В котором часу вы обыкновенно встаете каждое утро?**

Certain questions the pupil might be directed to answer affirmatively, others he might be asked to answer in the negative: "Begin your reply with the word, **нет. У вас есть перо?**" "Begin your reply with the word, **да. Вы хорошо спали вчера?**"

Directed Dialogue. Speaking involves the initiation of a dialogue as well as answering questions. To force the pupil to initiate the dialogue, the teacher may say to the pupil in English or in the foreign language:

Ask me my name.
Ask Masha what time she got up this morning.
Ask me why Boris is absent.
Ask Vanya whether he wants to go to the movies tonight.

The "Picture" Test. A test requiring the pupil to respond orally to a nonverbal stimulus is the picture test. The pupil is shown a flashcard, or animals, or objects. Depending on the level of the class, the pupil is directed to identify the person; to describe him (age, height, complexion); to tell the color, size, shape or location of objects; to tell what the person is doing.

Oral Composition. At the most advanced level, the pupil may be asked to deliver a short "speech" or oral composition. He should be permitted a choice of topic within his level of difficulty, should be allowed ~~some~~ time for preparation, and perhaps be given an outline.

Other Devices. The various oral practice drills suggested in the chapter entitled "Speaking" and illustrated in the model lesson for the 10th and 11th year can also be used as testing devices.

The teacher who has no language laboratory may consider the interview type test excessively time-consuming and demanding. In order to be valid, especially after the initial stages, the interview test administered in class would require composing different questions for each pupil. It may be practical, therefore, to use one of the class practice drills or dialogues, without necessarily telling pupils it is a test. In the beginning years, the "chain" drill may be so used. In the later years, conversational sequences or dialogues may be employed in this way.

The Use of the Language Laboratory. The language laboratory may be effectively used for the speaking tests. Statements or questions placed on tape, with appropriate pauses for repetition or response, permit individual answers to questions which are put to the entire class. Using this procedure is less time-consuming to administer and permits a valid generalization regarding pupils' achievement.

Values of Frequent Testing. It must be remembered that though, in general, speech habits are formed during the first year of foreign language instruction, the teacher must be alert even in the 12th year, to correct errors and to maintain and further develop the speaking skill. It is from demonstrated competence in speaking that the pupil generally derives the greatest satisfaction. Recognized achievement, in turn, motivates the pupil to increased endeavor.

Testing the Reading Skill

Types of Questions. Reading skills may be tested by means of many question types:

- Answering questions on content in complete sentences
- Summarizing
- Matching of items
- Completion questions
- Multiple choice questions
- True-False questions (on the first level of learning)
- Combination completion and multiple choice questions

Questions and Answers in Russian. One of the standard practices in testing reading is asking a question in Russian and requiring a complete answer in Russian.

Pupils may be required to answer such questions with or without the passage before them. In testing pupils on reading done in class when they do not have the passage before them, the teacher might remember that the questions asked should (1) represent items of story content which might reasonably be recalled, (2) require that students supply vocabulary and idiom which have been emphasized in class, (3) provide questions which will result in a work sample of pupils' comprehension of the story.

If pupils are supplied with the reading passage on which they are to answer, in complete Russian sentences, questions put to them in Russian, the passage should (a) contain some vocabulary and idioms which have already been studied and some which can be inferred from the context, (b) be a rearrangement of this language content into a new context. Caution should be exercised so that the questions asked require genuine understanding and not a mere copying of parts of the reading passages to form the answer.

New-Type Questions. Some new-type tests for measuring reading comprehension may be employed. These tests, when properly constructed, furnish a sufficient sampling, are easy to score, and provide an objective and, therefore, valid basis for measuring and generalizing achievement and progress.

> Pupils are given a short reading passage on which questions are asked. These questions might be of the multiple choice, completion, or true-false types.

Testing the Structures and Forms

Its Purposes. The evaluation of knowledge of structure should measure pupils' ability to formulate desired patterns of speech in situational context. For this reason, many of the traditional type tests which require translation into the foreign language or forms denoted by grammatical nomenclature will tend to disappear.

Structures and forms may be tested actively or passively. In testing their active use, a required work sample of performance should evolve naturally from a sample utterance given. In testing them passively, a recognition or selection should be made from among samples provided.

Some samples of new-type questions to test structures and forms will be given here.

Testing Structures Actively. Some of the pattern drills, or others devised by the teacher, may be used.

Example 1: (Grade 7 or 9) Substitution test

Verb **идти: Я иду домой.**
Мы ...... домой.
Она ...... домой.

Demonstrative pronouns: **Этот карандаш мой, а тот карандаш твой.**
...... книга моя, а ...... книга твоя.
...... перо мое, а ...... перо твое.
...... тетрадки мои, а ...... твои.

Example 2: (Grade 7 or 9) Progressive structure substitution tests.

Мальчик живет около школы.
...... живут около школы.
Мы ...... около школы.
Вера и фома ...... около школы.

Integration Tests. (Combining two utterances to test forms and structures in use)

Example 1: (Grade 9 or 10) Following the model, join both sentences by using the correct form of **который.**
Это тот мальчик. Он был у нас вчера.
Это тот мальчик, который был у нас вчера.

Example 2: (Grade 10 or 11) Begin each sentence with **когда.**
Узнав об этом, я немедленно позвонил домой.
Когда я узнал об этом, я немедленно позвонил домой.

Example 3: Begin the sentence with an adverbial participle.

(Example: **Когда я увидел этого человека, мне стало больно.** is to be changed to **Увидев этого человека, мне стало больно).**

Transformation Tests. (Changing from one form to another of the same structure)

Example 1: (Grade 7 or 9)

a. Write in the plural: **Я вижу журнал.**
Вы видите мальчика.

b. Change from singular to plural, and vice versa:
Ты хорошо пишешь.
Он играет в шашки.

Example 2: (Grade 8 or 9) Change from the imperfective present to the imperfective past or future.

1. **Сегодня у меня есть урок.**
Вчера у меня ...... урок.
Завтра у меня ...... урок.

Testing the Structures of Forms Passively. Recognizing and selecting the proper structure or form through new-type multiple choice tests provide a valid basis for measuring structures passively.

Type 1: A sample sentence given with one word lacking is to be completed by selecting the proper word from among four or five choices. The English equivalent for the complete sentence may be given where it is necessary to pinpoint the needed form. (The English is not "mixed" with the Russian.)

Example 1: (Grade 7 or 9) (With English)

My books are on the shelf.

(......) **книги на полке.**
1. **Мой**
2. **Моя**
3. **Мои**
4. **Мое**

Example 2: (Without English)

Где твой карандаш? Вот ......
1. **она**
2. **он**
3. **оно**
4. **они**

Type 2: Four complete sentences are given in Russian. The pupil selects the correct one.

Example 1: (With English, Grade 8 or 9)

The teacher is satisfied with us.

1. **Учитель ими доволен.**
2. **Учитель вами доволен.**
3. **Учитель им доволен.**
4. **Учитель нами доволен.**

Testing the Structures Utilizing Oral and Written Answers. The structures may be tested both in oral and written form in answer to questions or in composition, as described in the testing of aural comprehension, speaking, and writing.

Testing Vocabulary and Idioms

Active Uses. Vocabulary and idioms may be tested actively without the use of English translation. The two question types suggested below might be used in either oral or written form.

(1) asking questions which require answers that include the desired words or expressions
(2) giving directions in English or the foreign language requiring the formulation of speech patterns including the desired vocabulary or idiom

Example 1: **Какой теперь месяц?**
Сколько тридцать плюс десять?

Example 2: Ask what time it is.
Tell Boris it's warm here.

This type of test obviously includes manipulation of structure, and other vocabulary aside from the points being tested.

Passive Uses. Vocabulary and idiom may be tested passively without the use of English through multiple choice questions.

Example 1: Associating a word or an idiom in one column with another in the second column

a.	b.
перчатки	( ) **плечи** ( ) **ноги** ( ) **пальцы** ( ) **глаза**
сейчас же	( ) **еще раз** ( ) **теперь** ( ) **поздней** ( ) **еще немного**

Example 2: Synonyms or antonyms

Synonyms		Antonyms	
стадион	( ) **актер** ( ) **футбол** ( ) **потолок** ( ) **урок**	**бедный**	( ) **несчастный** ( ) **богатый** ( ) **скучный** ( ) **серьезный**

Мне нужен карандаш.
( ) **Мне нравится карандаш.**
( ) **Я вижу карандаш.**
( ) **Я пишу карандашом.**
( ) **Мне необходим карандаш.**

Example 3: Completing a sentence

Мне хочется ...... на велосипеде.
( ) **идти**
( ) **гулять**
( ) **ехать**
( ) **спать**

Testing the Writing Skill

Writing skill may be tested by using writing types suggested in the chapter entitled "Writing."

Dictation. Dictations test both aural understanding and writing. In the initial stages, dictations of only one or two sentences may be given daily. As the course advances, dictations become longer and more complex. Dictations should be corrected as soon as possible after they are given.

Guided writing. Drill patterns and answers carefully patterned on questions given in the foreign language test the manipulation of structure and knowledge of vocabulary.

Writing sentences or dialogues. Questions, directed dialogue, recall, or controlled writing may be utilized to test this skill.

Composition. Controlled and directed composition test functional learnings. Composition in which controls are either limited or omitted tests functional learning and organization of thought. Objective and subjective scales must be used in scoring.

Equivalencies. Writing meanings in English or in the foreign languages may be utilized. Equivalencies may take the place of translation or may be used as in directed dialogue, such as, "Tell him you are going to the movies."

Testing Culture

Culture should be tested in linguistic or situational context and should, wherever possible, show an understanding of related facts and cultural patterns, including behavior patterns and cultural overtones.

Culture may be tested by utilizing many of the question types suggested for testing the skills. Some examples of question types involving linguistic skills are offered here.

Culture and Reading. Rearranging related items measures reading comprehension and knowledge of culture.

1. The statement: **Чтобы стать академиком, советский молодой человек должен окончить следующие учебные заведения: среднюю школу, академию, начальную школу, университет.**

   The question: **В каком порядке кончают эти учебные заведения?**

2. The statement: **На ужин русские едят селедку, мороженое, суп, салат, котлеты.**

   The question: **В каком порядке поддают эти блюда?**

Multiple choice questions might also measure reading as well as cultural knowledge. It is wiser to present several questions on the same or related subjects to show pupils' grasp of an area than to include one question on each of several unrelated areas.

1. **Нормальная поездка на поезде из Москвы до Владивостока берет (а) два дня (б) две недели (в) девять дней (г) один месяц**

2. **Самый популярный вид спорта в СССР (а) теннис (б) футбол (в) хоккей (г) баскетбол**

Culture and Aural Comprehension. The question types suggested under "Testing Aural Comprehension" may be utilized with cultural content. The type selected should be adjusted to the level of learning of pupils and the type of culture tested.

Culture and Speaking. Depending on the level of learning of the pupils and the type of culture tested, the speaking skill may be utilized. These may vary from single questions whose answers are closely patterned on the structure and vocabulary of the questions on the first level to oral reports on the advanced levels.

Culture and Writing. In the advanced courses, controlled and free composition are also utilized to test culture.

Culture and Audiovisual Media. Identification of musical selections, works of art, buildings, and other important sites is also recommended.

(For glossary, see _French for Secondary Schools_, pages 200 and 201, and the German and Spanish versions.)

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Four Continent Book Corp.
156 Fifth Ave.
New York 10, N. Y.

Moore-Cottrell Subscription
Agencies, Inc.
North Cohocton, N. Y.

Some Sources of Russian Books

Cross World Books
333 South Wacker Dr.
Chicago 6, Ill.

Four Continent Book Corp.
156 Fifth Ave.
New York 10, N.Y.

Imported Publications & Products
4 West 16th St.
New York 11, N.Y.

Victor Kamkin, Inc.
2906 14th St., N.W.
Washington 9, D.C.

Leon Kramer
19 West 8th St.
New York 11, N. Y.

Universal Distributors Co.
52-54 West 13th St.
New York 11, N.Y.

Store Specializing in Russian Goods

Russian Language Specialties
Box 4546
Chicago 80, Ill.

Troyka Book Shop
799-A College St.
Toronto 4
Canada

Sources of Information in the United States

Choate School, The Russian Institute, Wallingford, Conn.

Cosmos Travel Agency, Inc., 45 West 45th St., New York 36, N.Y.

Maupintour Associates, 1236 Massachusetts St., Lawrence, Kansas

The Embassy of the USSR, 1706 18th St., N.W., Washington 9, D.C.

Some Sources of Supplementary Materials

Pen Pals:

Russian Language Specialties
Box 4546
Chicago 80, Ill.

Pen Club
Moscow School 537
Moscow, USSR

International Club
Bagan High School
Bagan, Novosibirsk
USSR
General Secretary, Vladimir Vlassenko

Some Sources for Films and Film Strips

Artkino Pictures, Inc.
723 Seventh Ave.
New York 19, N.Y.

Brandon Films, Inc.
200 West 57th St.
New York 19, N.Y.

Cross World Books
333 South Wacker Dr.
Chicago 6, Ill.

Film & Equipment Exchange
Schenectady Army Depot
Schenectady, N.Y.

Four Continent Book Corp.
156 Fifth Ave.
New York 10, N.Y.

Janus Films, Inc.
The Wellington Hotel
55th St. at 7th Ave.
New York, N.Y.